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NEW YORK

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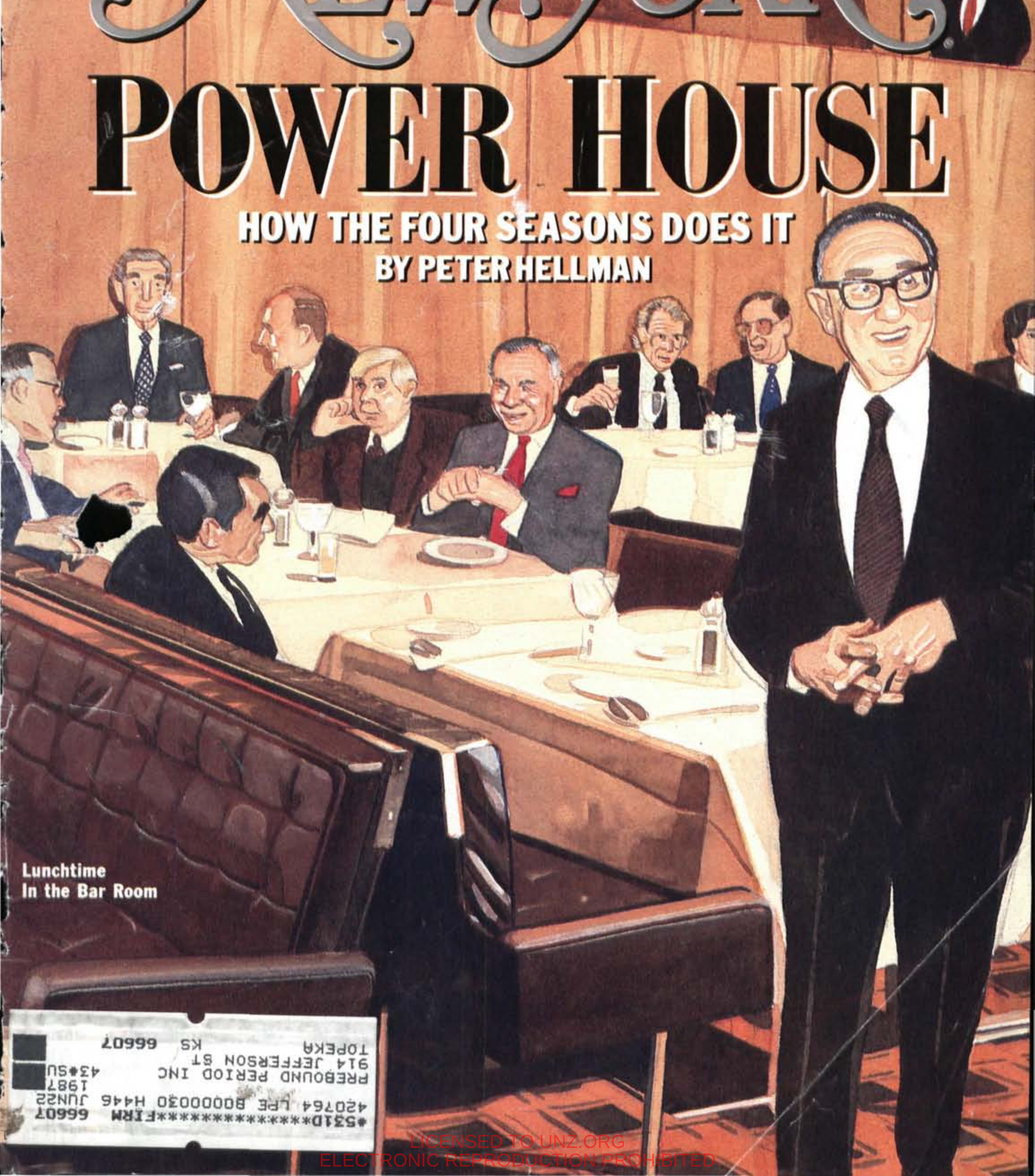
BY PETER HELLMAN



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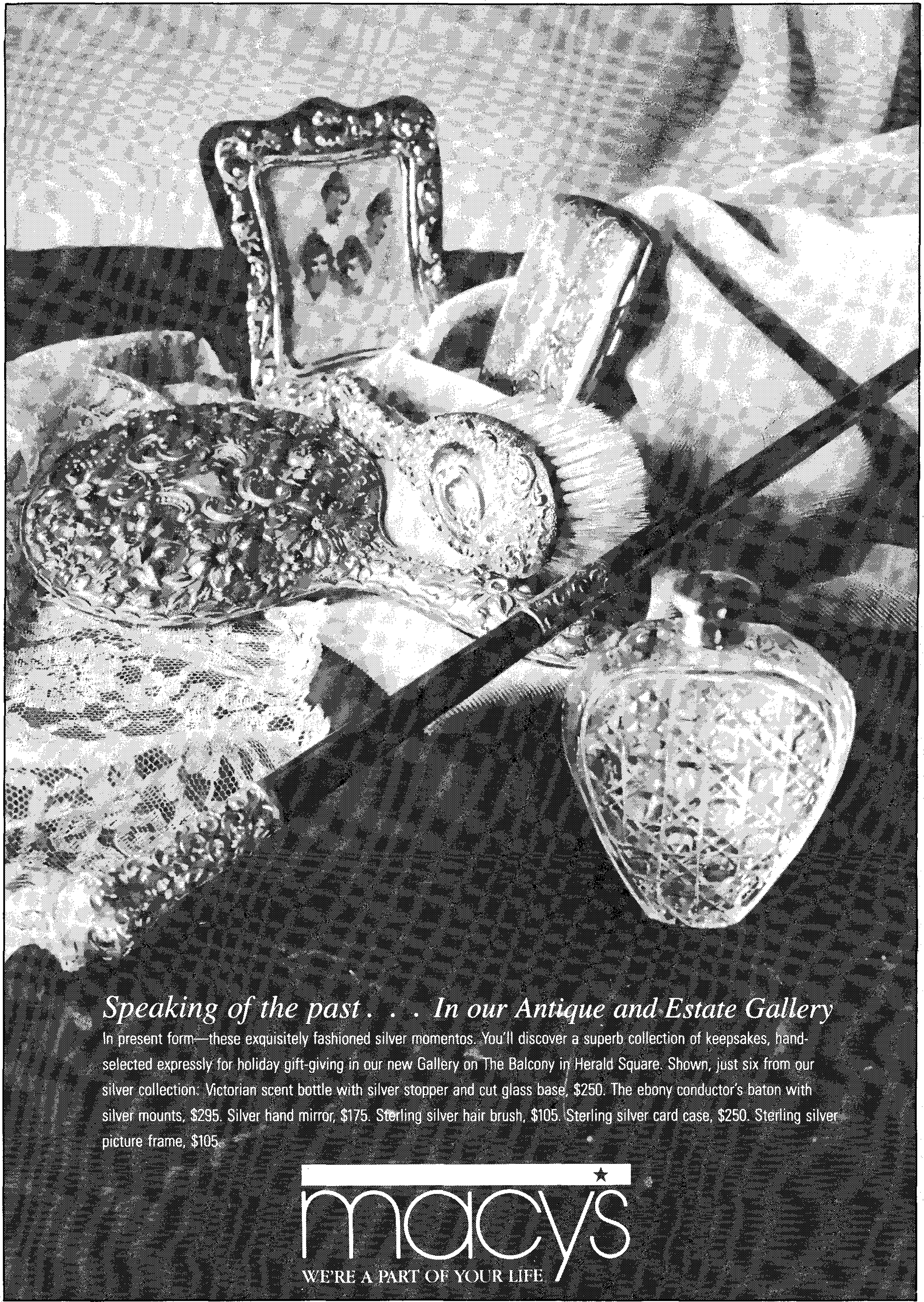

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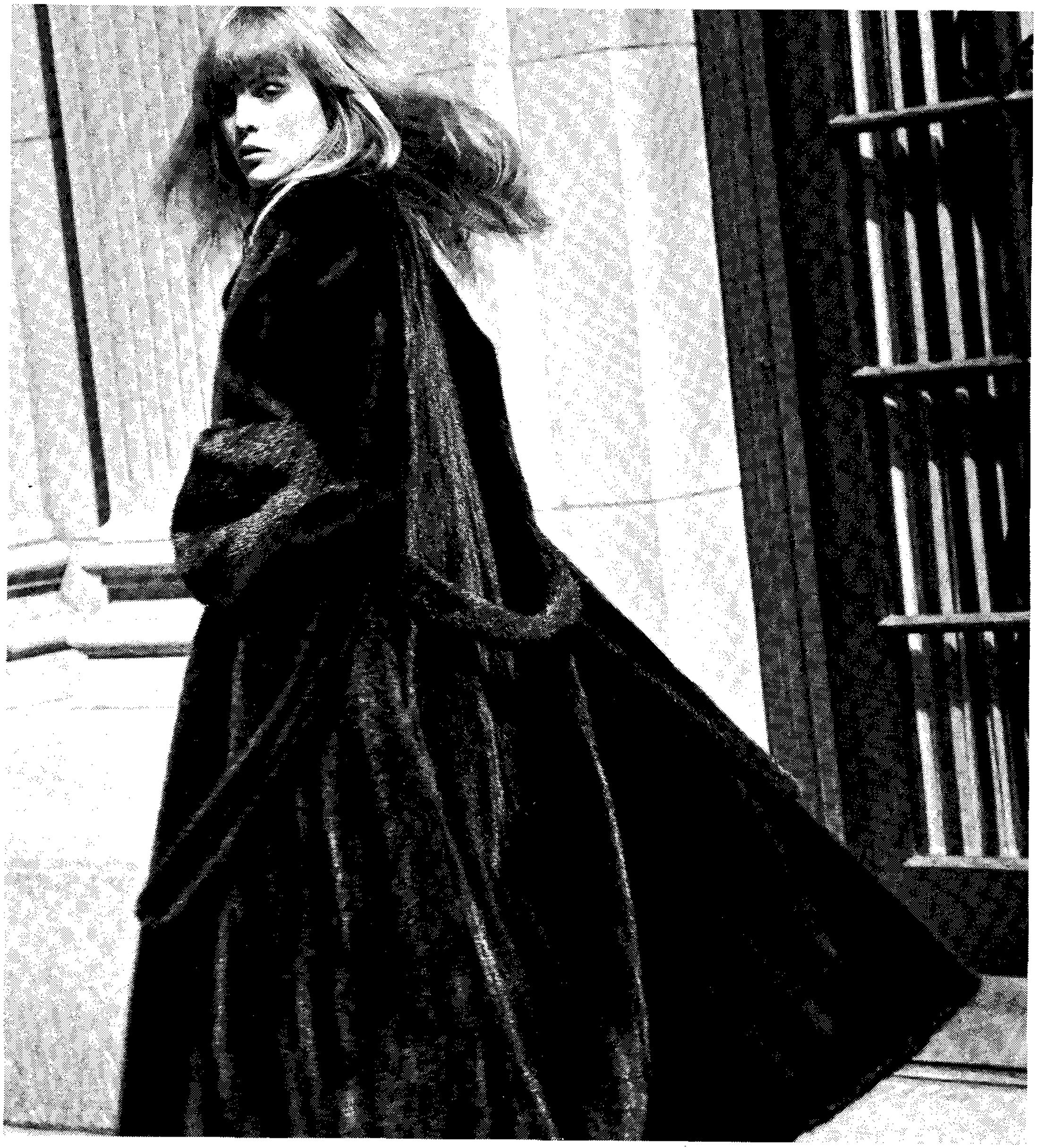

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VOL. 19, NO. 43 NOVEMBER 3, 1986

CONTENTS

36 Is Anybody Listening?

BY MICHAEL KRAMER

While most people were watching the third game of the World Series, Senator Al D'Amato and his Democratic challenger, Mark Green, were engaged in a battle of their own—the campaign's first debate. Like the Mets, Green had to win. Unlike them, he didn't. Though Green tried to score—calling D'Amato a "consumer fraud" and bringing up his involvement with a "corrupt" Nassau County Republican machine—D'Amato kept cool. Which shouldn't be surprising—the incumbent is far ahead in the polls and in raising funds, and looks like a sure winner.

42 Power House

BY PETER HELLMAN

There is a place in New York where Henry Kissinger can trip on the steps and no one will gawk. Where the bill for raspberries can run $2,200 a week. Where the city's major achievers gather for lunch. That place, of course, is the Four Seasons. Owned for the last twelve years by Tom Margittai and Paul Kovi, the Four Seasons was born different and remains different. Behind the scenes at New York's power restaurant.

54 Facing the Music

BY ERIC POOLEY

For ten years, Rosie Vela was a top fashion model. Now she has a pop album out. Despite all appearances, hers is not the story of a beautiful woman who parlays her looks into a record deal and stardom. Vela wrote all the music on *Zazu,* and her songs were good enough to reunite Walter Becker and Donald Fagen, of Steely Dan, to play them. "I'm a serious person," she says, "and serious people work at something."

62 Design: Change of Heart

BY MARILYN BETHANY

Some people buy art to match their rooms, but redoing a room to match the art? Nancy Huang took a dining room from modernist to mandarin for Michael and Alexandra Marsh (and their Canaletto).

DEPARTMENTS

24
THE BOTTOM LINE

By Dan Dorfman

Steven Greenberg helped make Edgcomb Steel 1984's hot stock. He's hoping for an encore.

26
ON MADISON AVENUE

By Bernice Kanner

Advertisers combine animation and live action in new TV commercials.

102
THE INSATIABLE CRITIC

By Gael Greene

Quo vadis? If you're smart, you'll go to the new Q.V.—for a taste of magic, Mediterranean-style.

THE ARTS

83
MOVIES

By David Denby

The Sacrifice is a sometimes poetic, sometimes ludicrous film about the end of the world.

96
DANCE

By Tobi Tobias

Frederick Ashton's sunny genius at the Joffrey and the rhythms of flamenco on Broadway.

100
MUSIC

By Peter G. Davis

James Levine had an accidental meeting with the Berlin Philharmonic—or did he?

62

104
TELEVISION

By John Leonard

Ellen Burstyn and Tuesday Weld star in—surprise—a *good* made-for-TV movie.

106
ART

By Kay Larson

Brooklyn mounts an amusing, provocative look at the machine in America.

ROCK NEWS
M TV
MUSIC TELEVISION

26

109
THEATER

By John Simon

In *The Common Pursuit,* Simon Gray limns English intellectuals with uncommon wit.

MISCELLANY

Letters 6
Intelligencer, *by Jeanie Kasindorf* 21
Fast Track 30
Mr. Peepers's Nights 31
Ruth Recommends, *by Ruth Gilbert* 34
Best Bets, *by Corky Pollan* 94
Sales & Bargains 113
***Cue* Listings** 117
***New York* Competition,** *by Mary Ann Madden* 174
London *Times* Crossword 176
***Cue* Crossword** 176
Classified
  Real Estate 161
  Travel 162
  Holiday Entertaining 163
  Services and Sales 164
  Strictly Personals 170

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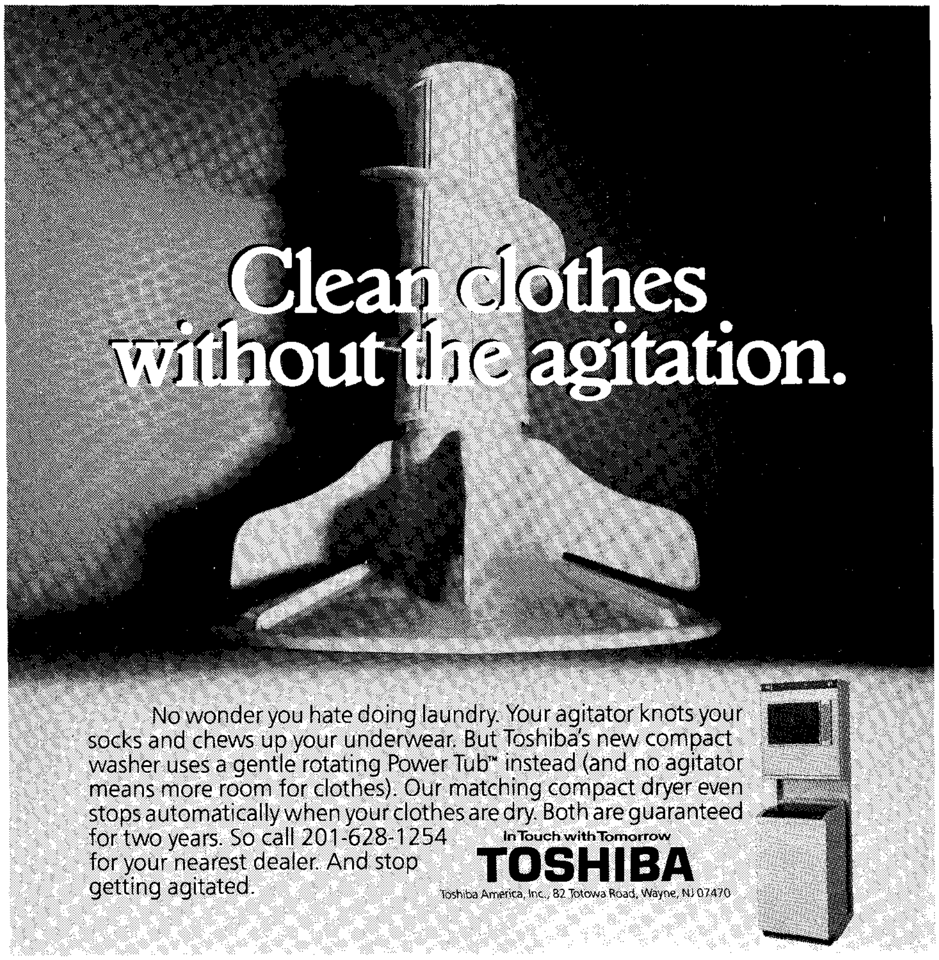

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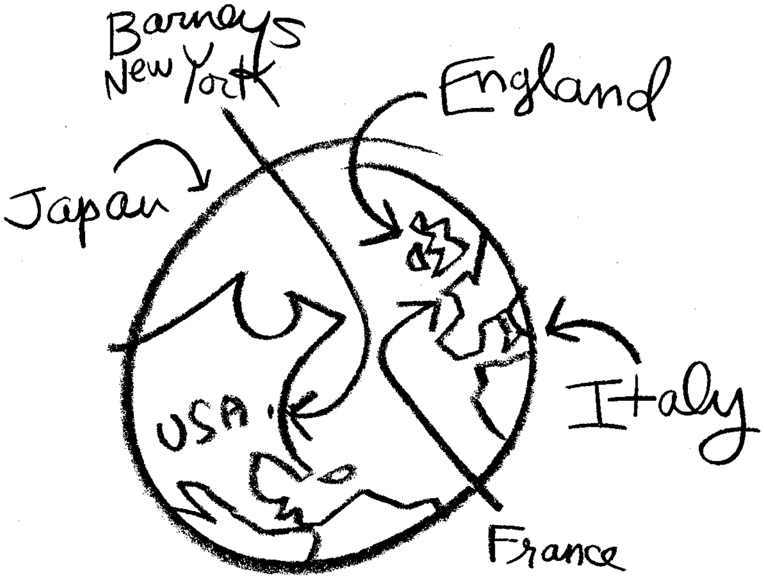

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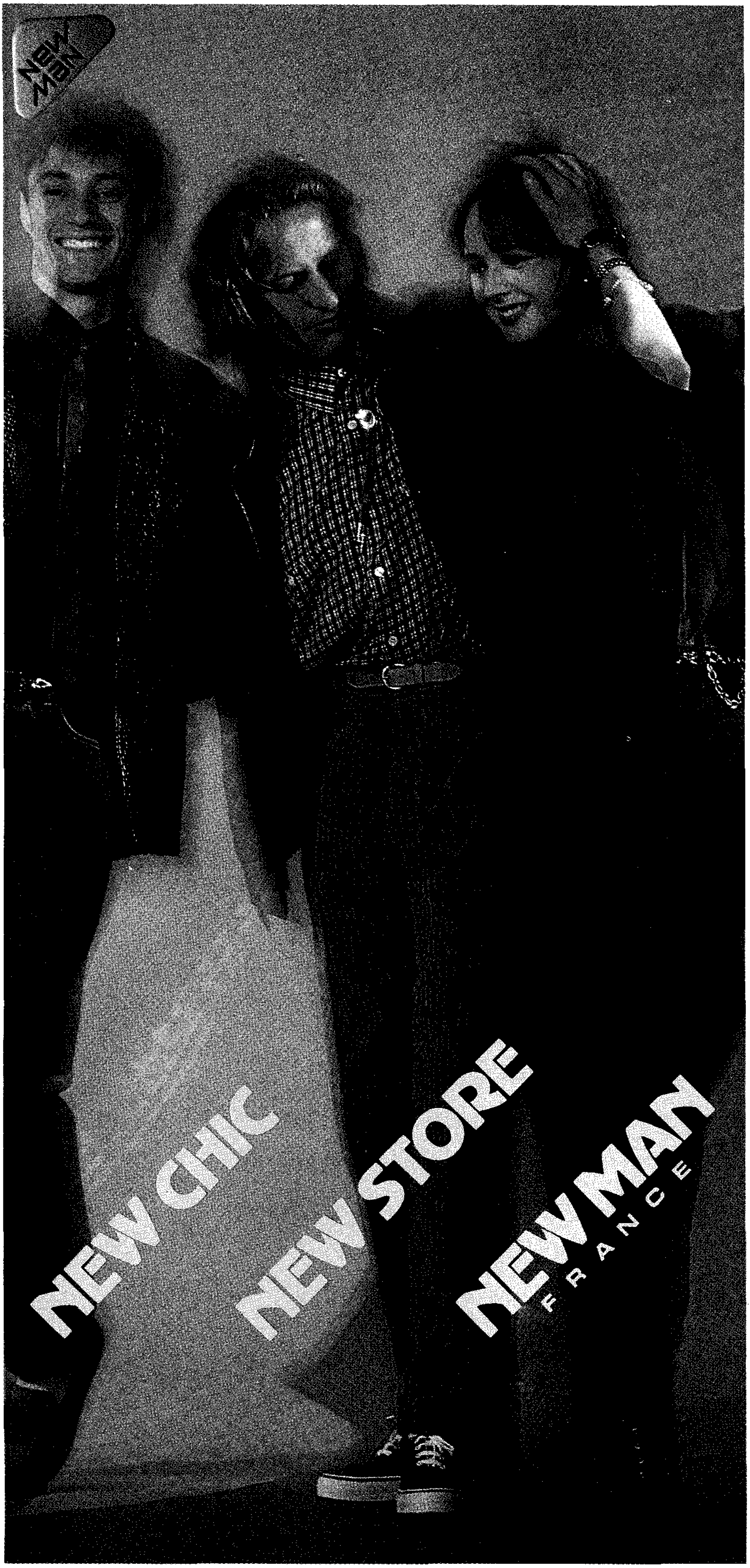

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LETTERS

Doing Our Best

YOUR "DOING GOOD" ISSUE [OCTOBER 13] is a gift in itself, an immeasurable charitable contribution to the disadvantaged, underprivileged, and needy in our city. Congratulations!

Phyllis Bartlett
Manhattan

New York, ITS STAFF, AND MOST ESPECIALLY the originator of the "Doing Good" issue, Peter Herbst, are to be heartily congratulated for doing something that goes considerably beyond good.

Mark Silveira
Manhattan

IT'S SURPRISING THAT ALTHOUGH PETE Hamill, in his introduction to your "Doing Good" issue, refers to the New Testament and the Koran, he fails to mention the Old Testament and the Talmud, which make numerous references to the *necessity* of helping the less fortunate.

In fact, the Hebrew word *tzedakkah,* which in the Bible refers to any kind of righteous conduct, in the Talmud is limited to mean "the giving of alms or assistance to the poor." Maimonides codified eight degrees of charity from the Talmud; the highest is when the donor makes the recipient his partner in the good deed.

Leonard Oberman
Queens

I WAS QUITE SURPRISED AT THE BITTERness of Pete Hamill's assertion that doing good is contrary to the goals and opinions of Ronald Reagan. Even a superficial review of Reagan's public comments and actions reveals that he strongly encouraged private individuals and corporations to support organizations that had become overly reliant on government funds. The president is clear and consistent in his belief that the awakened spirit, intelligence, imagination, and performance of individuals is more powerful and effective than the dependence that results from waiting for a check from anonymous and uninvolved American taxpayers.

At the time, Reagan was belittled and chided for his remarks regarding increased volunteerism. Perhaps Hamill was one of his critics. If he could accept the notion that Reagan is not the Devil, Simon Legree, or Fagin, Hamill might realize the president has once again dem-

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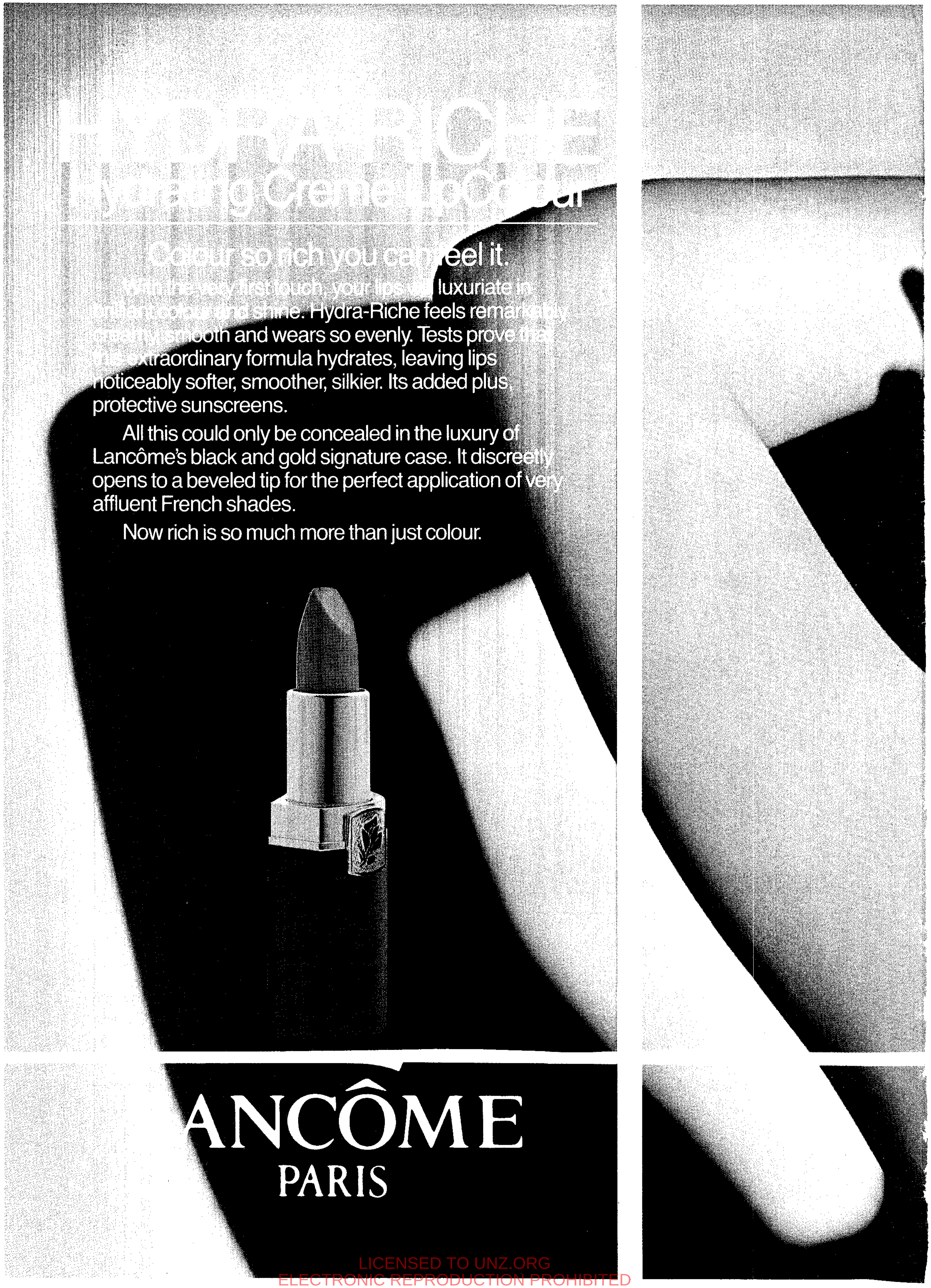

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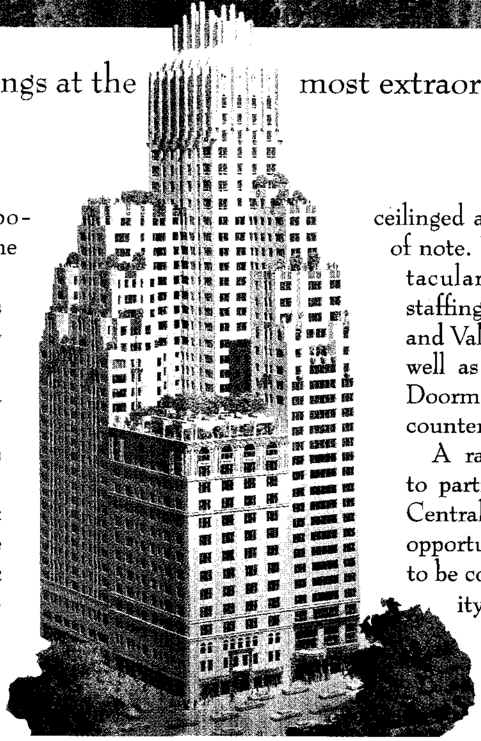

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onstrated his ability to understand the motives, needs, and potential of the American citizen.

Stewart Bolno
Philadelphia, Pa.

IT WAS HEARTWARMING TO READ ABOUT the many New Yorkers who are helping those less fortunate than they ["Making a Difference"]. As a fund-raiser for the United Way of New York City, I am acutely aware of the growing needs and problems of our city. But as I work with our many volunteers, I see what a difference we make by reaching out to those in need—not just with our pockets but with our time and hearts as well. Several agencies highlighted in your issue (the Jewish Guild for the Blind, the Children's Aid Society) are recipients of Greater New York Fund–United Way funds. The services provided through our more than 400 health and human-care agencies are vital, and necessary to make our community a better place to live.

Norma Roth
Senior account executive
Manhattan

EUREKA! SOMEONE HAS FINALLY DISCOVered that not all yuppies are self-centered, conspicuously consuming bores. In September 1984, with the help of some "yuppies" who were once students of mine, I started a school for academically talented students from low-income families. Ninety percent of my students come from Harlem or from the Bronx south of Fordham Road. What yuppies need is an annual issue on doing good: When those who have not been involved realize that there is more to life than the Hamptons, they will need a guide to the grass-roots organizations that are struggling to make a difference.

Brother Brian Carty, F.S.C.
Principal, De La Salle Academy
Manhattan

LADIES! LADIES! I HAVE BEEN SEARCHING for you for ten years. Wouldn't a few of you like to throw a party to benefit spinal-cord research ["Our Ladies of Charity," by Ellen Hopkins]? Each year, in the United States alone, close to 20,000 young adults are paralyzed because of spinal-cord injuries, approximately half of which result from car accidents. We need to get healthy people out of their wheelchairs and back on their feet. You don't have to invite us to your party, either.

Vivian Schiff
President, North Shore Chapter
National Spinal Cord Injury Association
Great Neck, N.Y.

YOUR WONDERFUL REPORT ON THE UNsung heroes of the city has temporarily restored my faith in humanity and in

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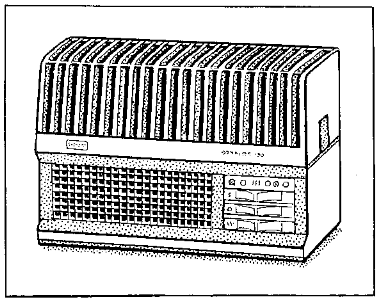

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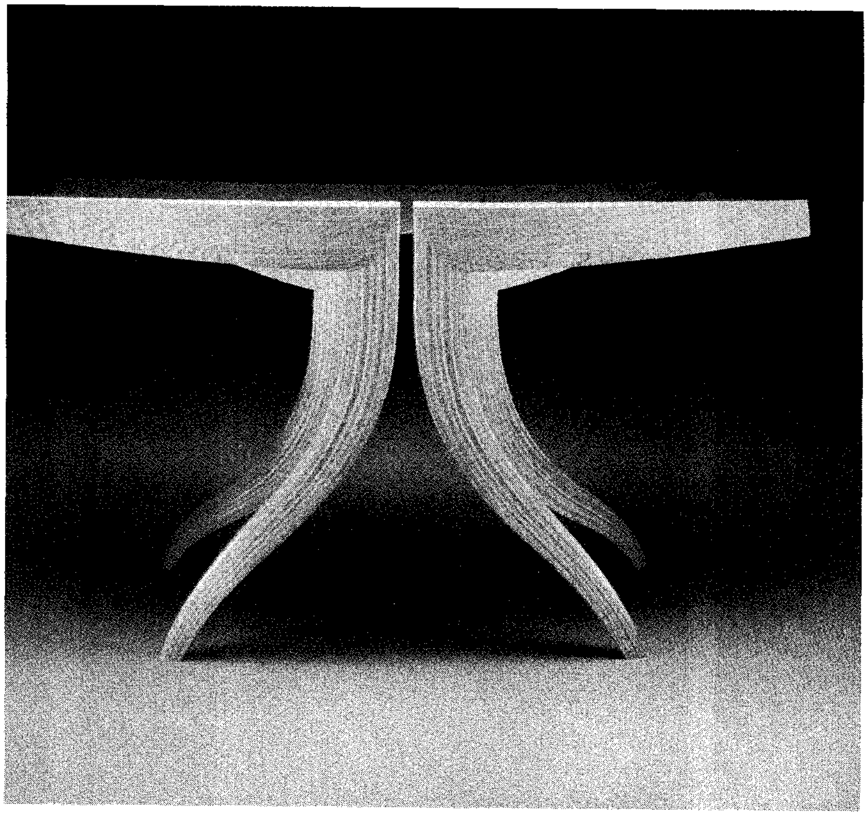

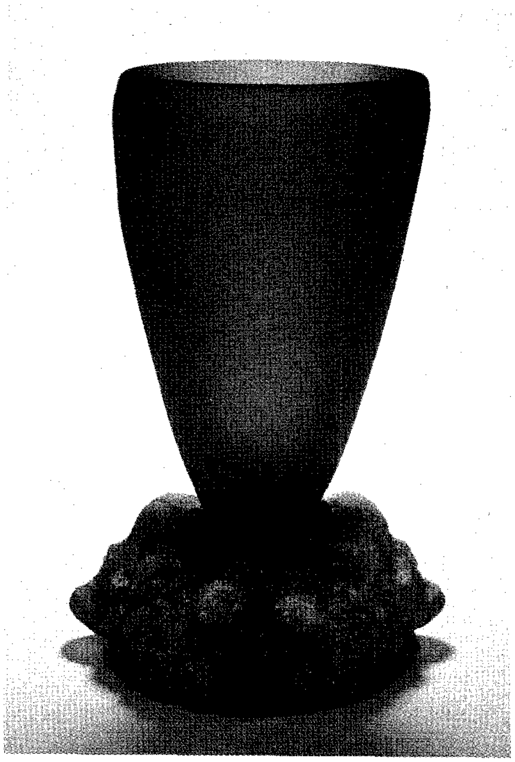

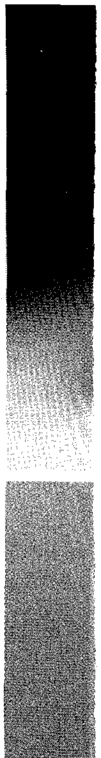

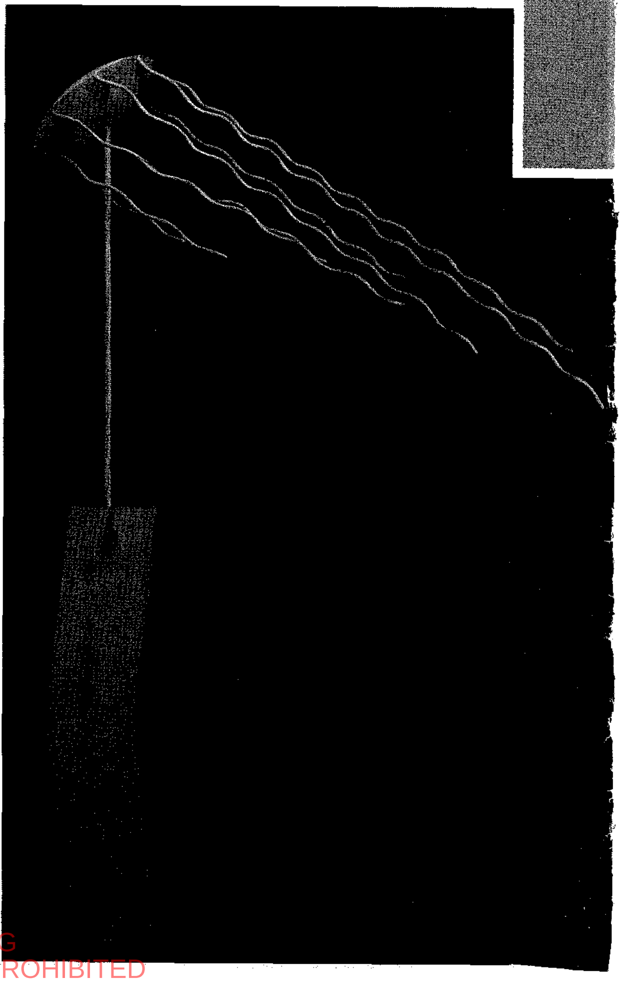

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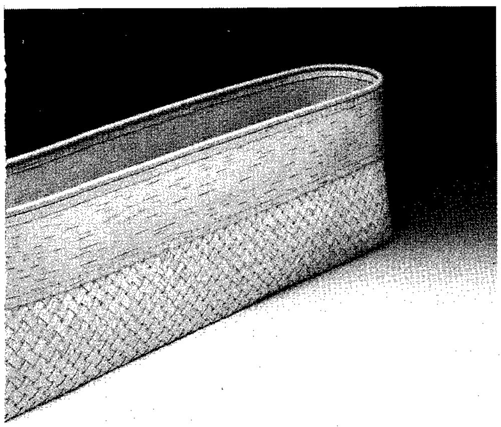

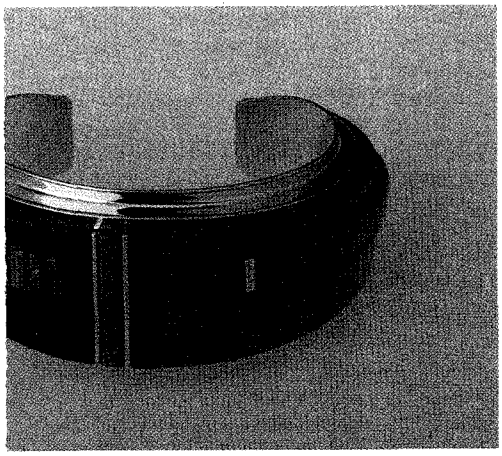

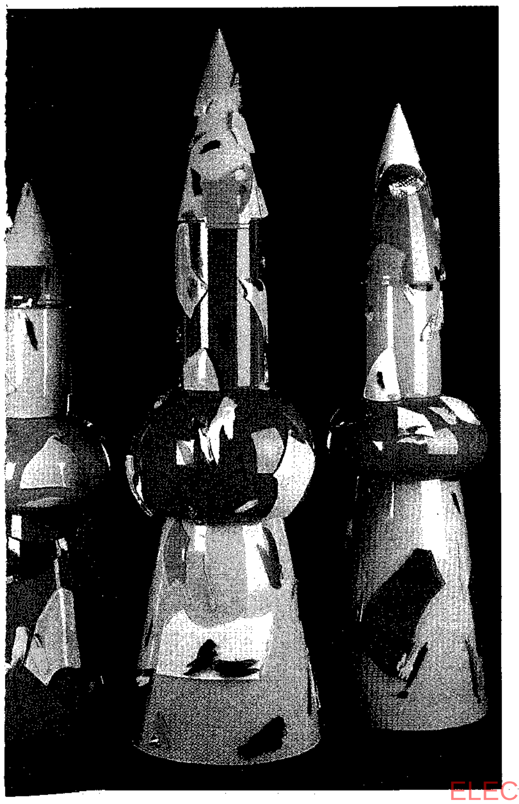

If you've been lamenting the death, or at least the dearth, of American craftsmanship, these objects bring some reassuring good news. They are from an inspiring inaugural exhibition titled "CRAFT TODAY: Poetry of the Physical" at the handsome new American Craft Museum at 40 West 53rd Street.

In a world of the "look-alike" and the "throw-away," these are the unique and the irreplaceable. So are the people who make them: not merely the 286 outstanding artists selected for the show but the increasing numbers of professionals like them. In finding ever-fresh expressions of the human spirit in the most traditional of materials and the most ancient of skills, they give us new evidence of our one inexhaustible national resource, our native creativity and craftsmanship.

That's one reason we sponsored this show and why we urge you to see it. In our business, as in yours, we are in tough competition with the rest of the world—and our essential edge is the individual creativity, individual imagination, individual innovativeness of the American spirit. The more we foster it, the more it will flourish.

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National Tour: American Craft Museum, New York, NY, October 26, 1986-March 22, 1987; The Denver Art Museum, Denver, CO, May 16-July 5, 1987; Laguna Art Museum, Laguna Beach, CA, August 7-October 4 1987; Milwaukee Art Museum, Milwaukee, WI, February 12-April 10, 1988; J.B. Speed Art Museum, Louisville, KY, May 16-July 10, 1988; Virginia Museum of Fine Arts, Richmond, VA, August 9-October 2, 1988.

Recent works appearing in the exhibition and tour: (top left) DESK, bubinga and ash, 59″ long, by Jere Osgood. (top center) RITUAL VESSEL, glass, 18″ high, by Mark Abildgaard. (top right) BASKET, birch bark, 19½″ long, by Dona Look. (center right) HOPI KACHINA, gold, lapis, coral, turquoise bracelet by Charles Loloma. (bottom right) SHARD ROCKETS, glass sculpture, 55″ high, by Richard Marquis. (bottom center) WEATHERVANE, copper with wood base by Jonathan Bonner. (bottom left) RHYTHM/COLOR: THE CONCORD COTILLION, cotton and silk quilt by Michael James. Photographs: DESK by Andrew Dean Powell, others by George Erml.

The Fountain, Villa Torlonia, Frascati, Italy. 1907.
The Art Institute of Chicago; Friends of American Art Gift.
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Merrill Lynch brings home John Singer Sargent.

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Whitney Museum of American Art
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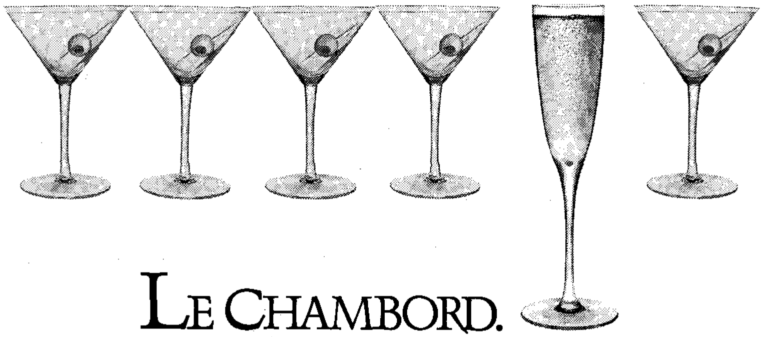

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your magazine. I am sure there will be people scandalized by the excesses of the Buckleys and the Kempners, but to them I say, "Put $500,000 in the hands of your favorite charity, and then you can criticize all you want."

Johanna Siegmann
Manhattan

I'D BEGUN TO FEEL VERY DISENCHANTED with *New York* (I'd even let my subscription lapse), because I felt you no longer related to the "real" New York. I often try to deny it, but I do fall into the yuppie category, even though I don't subscribe to the relentless search for the hippest new restaurant, club, or designer. I gave up a lucrative career when I realized that no amount of money was worth giving my all and still not making a difference.

I initially looked into volunteering because I wanted to do something for those less fortunate than I—something more than tossing money in their direction. Thank you for providing a list of resources ["How to Help," by Ava Plakins] that enabled me to home in on the areas I'm especially interested in—children and the elderly. To me, you're not really a New Yorker unless you connect with the very worst of the city along with the best. I've already mailed in my subscription renewal.

C. Cooper
Brooklyn

HOW OFTEN DO PEOPLE SAY, "I'D LOVE TO help, but I don't know how"? That's no longer an excuse for any New Yorker who has read your October 13 issue.

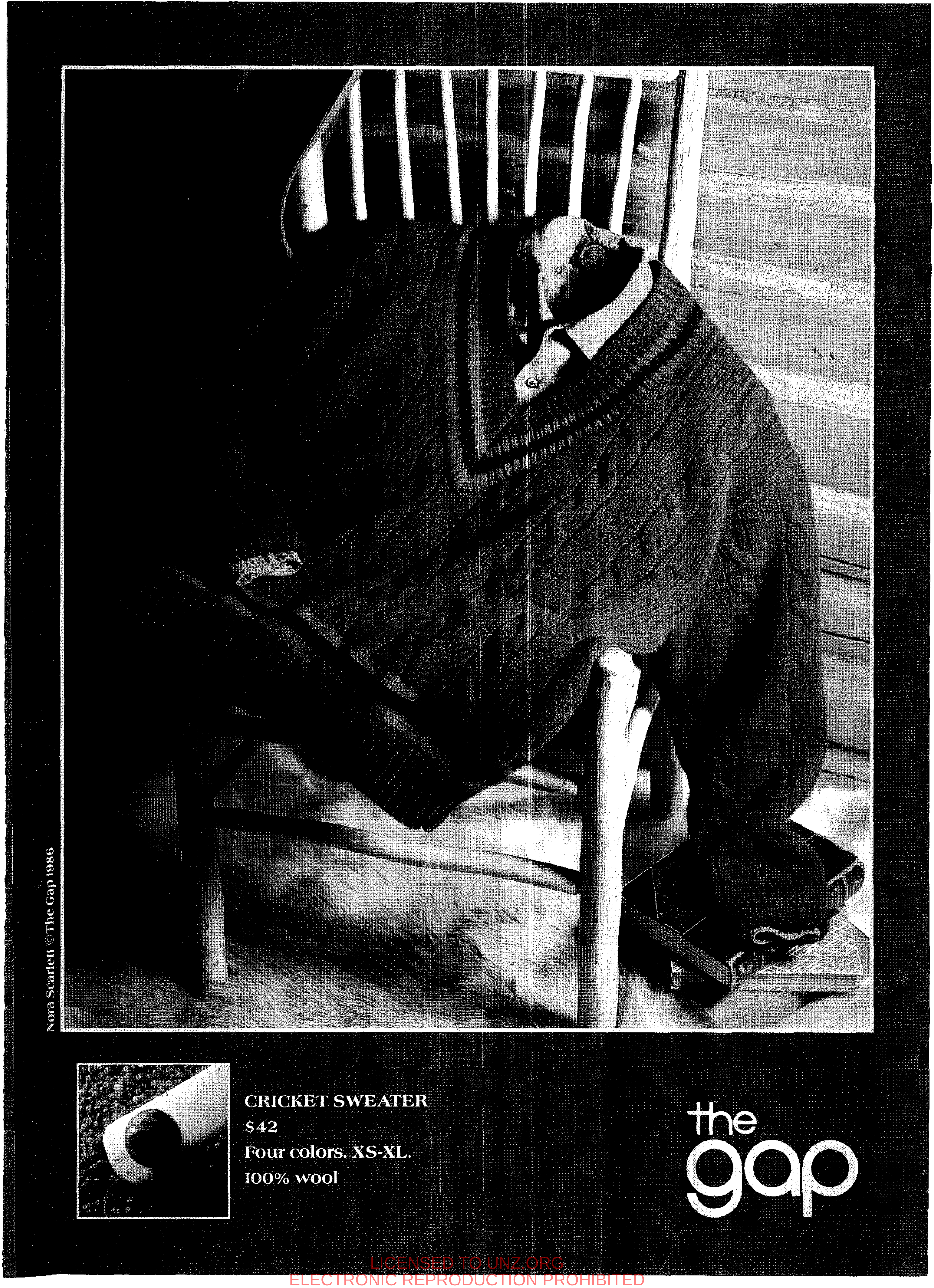
Marian Saltzman
Manhattan

OUR GRATEFUL APPLAUSE FOR YOUR EXcellent guide to helping those in need. Alas, a reader may be confused by your description of City Harvest as "matching hungry people with surplus food." We match surplus food with soup kitchens, shelters, and pantries—those hardworking agencies that actually serve the meals to hungry people.

The good news? During 1986, we will distribute food for more than 1.5 million meals. The bad news? That's less than 5 percent of what is needed. How frustrating to know that there is enough surplus food available to offer one meal a day to every needy neighbor, but that we lack the necessary vans and drivers.

Helen VerDuin Palit
Executive director
Manhattan

START "DOING GOOD" YOURSELF, *New York*. Stop helping the gluttonous real-estate barons who have carved up and co-oped this city, causing, in large part, the dislocation and concomitant home-



Nora Scarlett ©The Gap 1986

CRICKET SWEATER
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Four colors. XS-XL.
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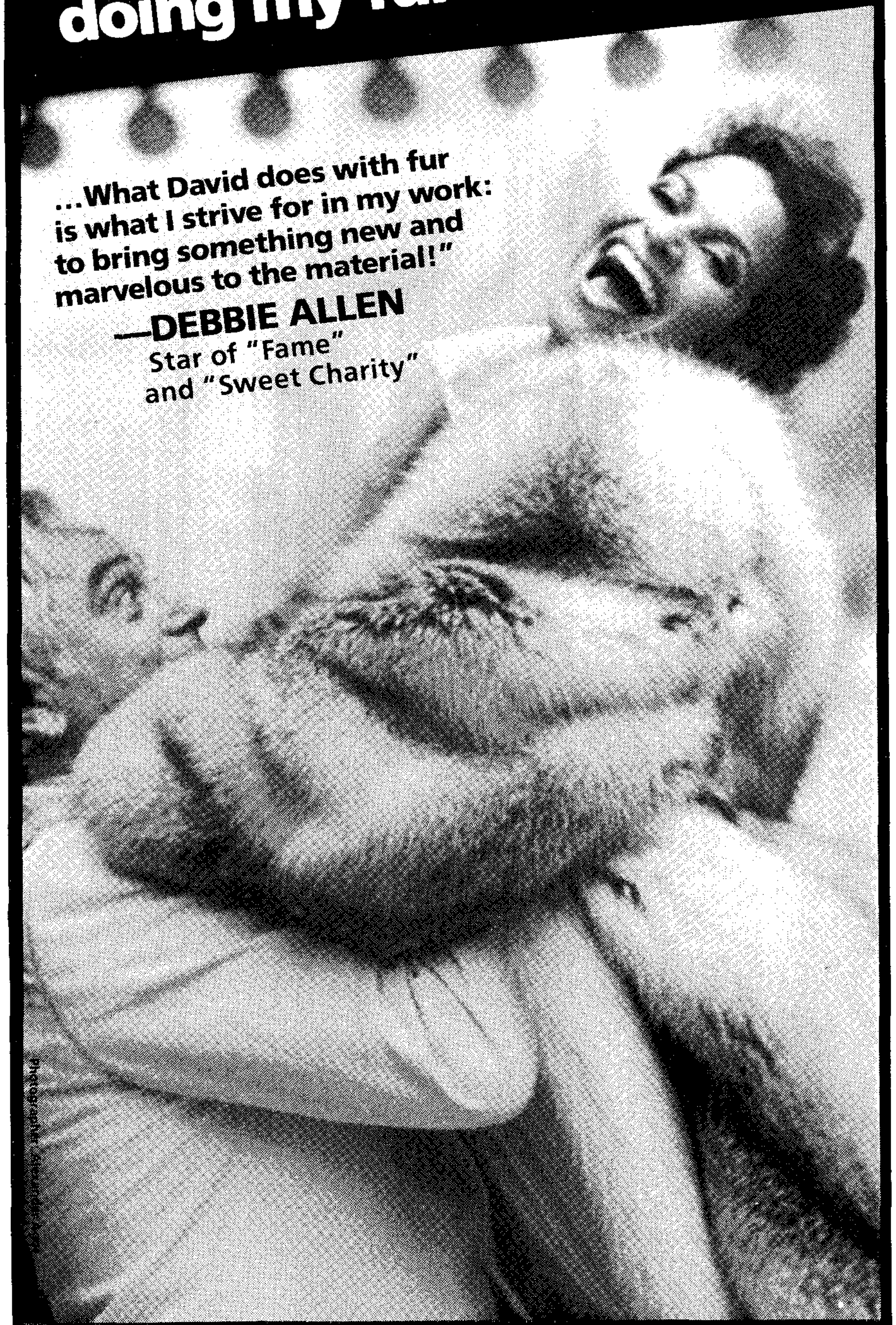
"David Leinoff has been doing my furs for years...


...What David does with fur
is what I strive for in my work:
to bring something new and
marvelous to the material!"
—DEBBIE ALLEN
Star of "Fame"
and "Sweet Charity"

David Leinoff—The Original Fur Designer—with Debbie Allen wearing his natural Golden Island Fox coat, $7995.

Available now—before prices rise—a marvelous selection of mink from $2,000 to $15,000, plus lynx, beaver, fitch, tanuki and every other type of long & short-haired fur.

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lessness of the very people featured in your special issue.

And you can also stop the endless claptrap about the "new elite," the pack brats, the yuppies and puppies whose obsessions for possessions give covetousness a whole new meaning. Perhaps you should put your good intentions where your mouth is and pick a "Do-Gooder of the Month" that we—myself included—can emulate.

Jack J. Mass
Manhattan

"DOING GOOD" HAD NOT A SINGLE MENTION of services that help animals in this city. Last year, the ASPCA had 80,000 unwanted animals dumped on it. In a sense, animals ought to have led your list of those in need of help. After all, they truly are helpless, their lives always dependent on the vagaries of people.

Kim Rosston
Manhattan

I AM AN EMERGENCY MEDICAL TECHNICIAN, and I have volunteered on weekends with an ambulance corps for the last three and a half years. This year, however, my individual malpractice insurance was not renewed, because my corps cannot afford liability coverage. While the hospitals listed in your issue can use candy stripers to change stretcher sheets, process papers, and deal with the most mundane chores, their hands are tied vis-à-vis volunteers who want "hands-on" assignments.

I am thwarted at every turn from doing good, because I am overqualified for bedpan patrol, yet, because of insurance, unable to continue the very meaningful service I had performed with tremendous commitment. Your magazine could do more good by investigating the present insurance crisis.

Shira Naomi Stein
Manhattan

TWO SHORT-TERM WAYS TO FEED THE hungry: When dining out, my husband and I ask for containers for our untouched food. We may look strange taking bread off the table, but the hungry person we give it to doesn't blush. Also, when ordering coffee and a bagel, order for two—yourself and a homeless person.

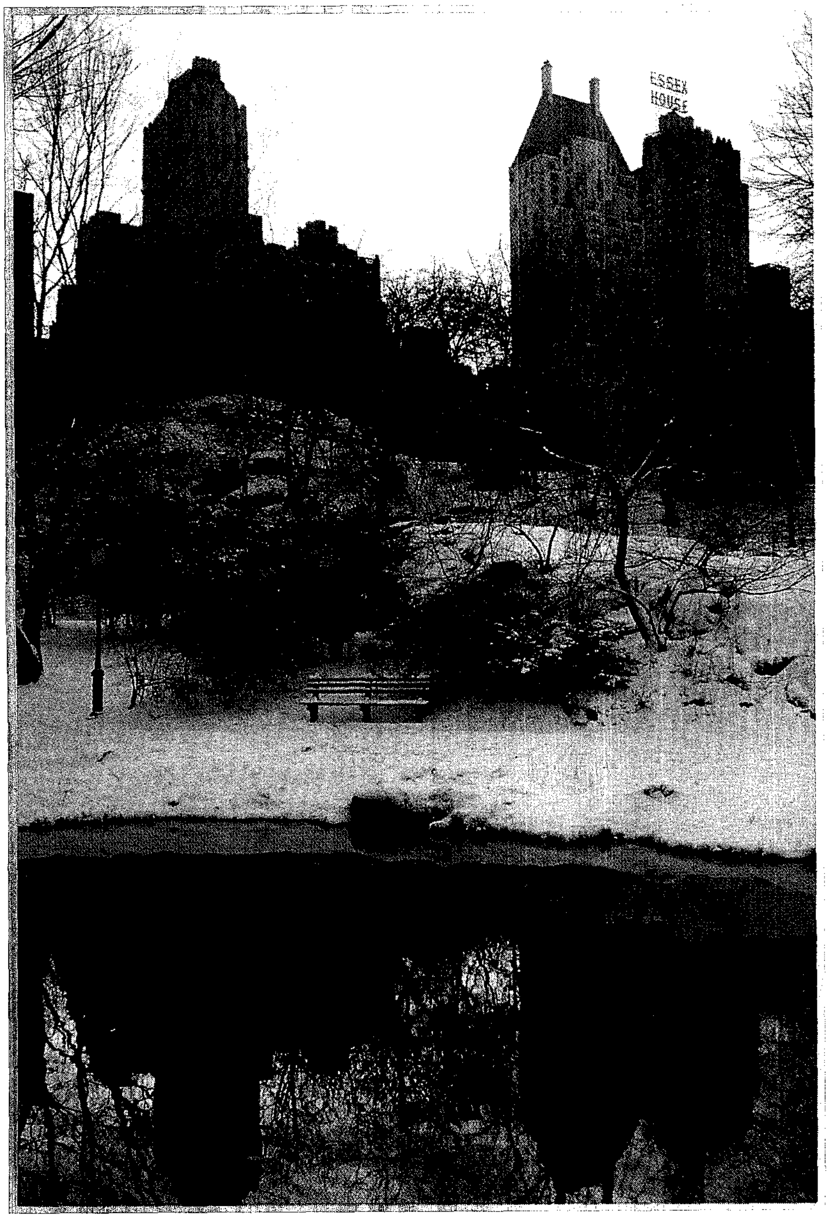
Angela Spinale-Cadore
Manhattan

THANK YOU FOR HIGHLIGHTING VOLUNTEER Services for Children in your special issue. To date, we've had more than 125 calls from New Yorkers eager to participate in our programs, so I'm sure your article will be a boon to all the agencies featured. Many thanks for helping us to help children.

Grace McLean
Manhattan

NEW YORK, *NEW YORK*

New York **Magazine: It captures the spirit of the world's most captivating city! No matter where you've come from, no matter where you've been, nothing compares with New York during the holidays. An adult wonderland of stores, parties, urban sports that rouge your cheeks, celebration! To make the season even more special, share *New York* Magazine with those who will appreciate it as much as you do.**



HIROYUKI MATSUMOTO

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MAGAZINE

I would not be in business if it weren't for the Eastern Shuttle.

I didn't have to worry about getting my tickets in advance. I didn't have to worry about whether the plane would be there. I was just able to conduct my business without that additional worry.

I brush my teeth and I know I am going to the Eastern Shuttle. So in my suit pocket I put my American Express® and I put my frequent flier ticket. Then, when I get to the terminal I take my American Express and run it through the machine and then I just get on the plane. It is very simple.

The new shuttle is even better. I liked the old because it took me where I wanted to go. But I like the new because it takes me in a style in which I would like to go.

I deserve the best. And that is the way the new Eastern Shuttle is. It's the best.

Lois Lindauer, Company President
Eastern Air-Shuttle *Plus* Passenger
September 19, 1986

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

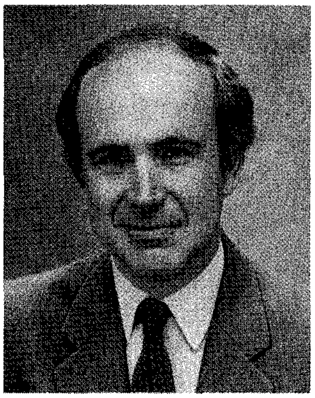
MORNING NEWS: WEIGHING ANCHORS...*VOICE* SET...THE CRILLON COMETH?...*S.I.* FACE-LIFT

AT ABC: GOOD MORNING, MORTON?

The talk at ABC's *Good Morning America* is that former CBS News correspondent Morton Dean is in the running to replace David Hartman when the *GMA* co-host leaves the show in February.

Dean, the anchor on *The Independent News,* spent seventeen years as a CBS correspondent, including nine years anchoring CBS's Sunday *Evening News.* He also served as a substitute for Diane Sawyer's co-anchors on *The CBS Morning News,* and last year was considered for a permanent spot on that show when Bill Kurtis left for Chicago.

"I'm not aware of any negotiations between the show's producers and Dean," says *GMA* producer John Goodman. Dean's agent, Richard Leibner, would say only, "If they are considering Mort for the co-host job, we're flattered."


MORTON DEAN

. . . OR WILL ANASTOS ASCEND?

That search for a new *GMA* co-host has caused a flap at *Eyewitness News.* A Channel 7 source says anchor Ernie Anastos was so eager to get the *GMA* job that he held secret rehearsals with Joan Lunden and a studio crew. Talk around the newsroom is that when WABC-TV general manager Bill Fyffe heard about the rehearsals, he called Anastos into his office and told him he had to make a decision between *GMA* and *Eyewitness News.*

Anastos was traveling and unavailable for comment. Lunden did not return calls. Fyffe says, "I did have a conversation with Ernie, to this extent: I told him he could fill in on occasion for Hartman, but there was no way I'd let him go for good."

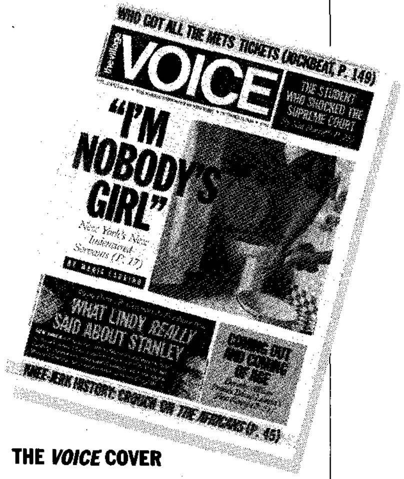
THE *VOICE*'S TOUCH OF CLASS

Friends of *Village Voice* owner Leonard Stern are chuckling over the photographs used to illustrate a recent *Voice* cover story, " 'I'm Nobody's Girl': New York's New Indentured Servants." They say the photographs, which accompany the feature on the hardships of the city's domestic workers, were shot in Stern's sumptuous Fifth Avenue townhouse. The pictures show a woman dusting a banister, cleaning a toilet, and making a bed in a handsomely appointed home.

Friends of the Hartz Mountain magnate say they recognized the rooms and hallways of the six-story home, one of the last private mansions on Fifth Avenue. "They probably thought it couldn't be identified," says one. "But certain features in the house, like the shape of the rooms, a key-shaped doorknob, and the tile in the bathroom, gave it away."

At the *Voice,* no one was talking. Staff photographer Sylvia Plachy refused to say where she shot the photos, or identify the woman she used as a model. Publisher and editor-in-chief David Schneiderman did not return several calls. As for Stern, he says, "Since I bought the paper, I've made it a policy not to comment on what appears in *The Village Voice.*"

—PEG TYRE

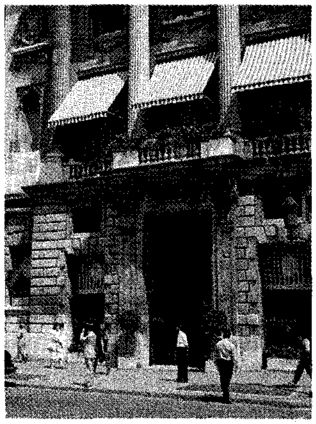

WHO GOT ALL THE METS TICKETS (JOCKBEAT, P. 149)
VOICE
THE STUDENT WHO SHOCKED THE SUPREME COURT
"I'M NOBODY'S GIRL"
New York's New Indentured Servants (P. 17)
WHAT LINDY REALLY SAID ABOUT STANLEY
KNEE-JERK HISTORY: CROUCH ON THE AFRICANS (P. 45)
THE *VOICE* COVER

HAUTE HOTEL FOR FIFTH AVENUE?

Will it be possible one day to check into the Crillon hotel without jetting to Paris? A real-estate source says the Société du Louvre, the company that owns the four-star Paris hotel as well as the Champagne-Taittinger empire, is searching for a hotel site in midtown Manhattan—and has already looked at property on Fifth Avenue. The site, near 53rd Street, is home to a Doubleday bookstore and the King Fook jewelry store.

According to the source, Doubleday, whose lease on its building is up next year, is searching for a new location for its store in case the deal goes through.

Doubleday and King Fook said they knew nothing about the report. A Société du Louvre executive, Thierry Taittinger, insisted that his company is not looking for a New York site. "There is only one Crillon in the world," he said. "It's on the Place de la Concorde in Paris."


THE CRILLON

TIME FOR A NEW LOOK AT *S.I.*

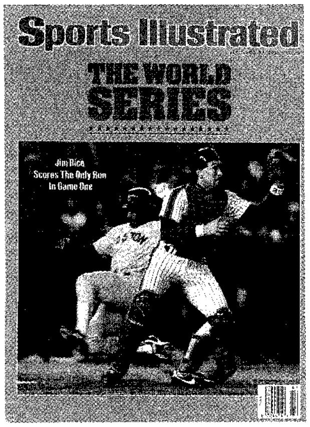
Time Inc. has decided to give *Sports Illustrated* a new look. The magazine's managing editor, Mark Mulvoy, has spent the last two months working on a new design, complete with a new logo, that he plans to introduce in the year-end issue. The redesign is the work of graphics artist Steve Hoffman, whose other work includes the designs for *Savvy* and *Newsweek on Health.*

Mulvoy did not return calls for comment. But one Time Inc.-er familiar with the new design says, "Mulvoy got it approved by Henry Grunwald

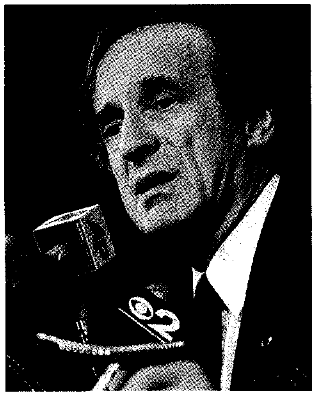
Photograph, center: Shinichi Kanno/F.P.G.

CLUBBY BROTHERS...MORE CBS CUTS...P.R. FOR A PRIZEWINNER...TAMA TALE...ART CARNY

TAMA JANOWITZ



***S.I.* TODAY**



ELIE WIESEL

and Ray Cave a couple of weeks ago and then announced it to the magazine's other editors.

"The logo will be different, two lines instead of one. It will allow the editors to get a second story on the cover next to the logo, the same way *Time* does with its downturned corner.

"The editorial content isn't going to change at all. But generally, the pictures are bigger, and the pages will look less cluttered and more like a picture magazine. They've tried to make the changes very clean so they don't offend longtime readers."

SIBLING RIVALRY IN CLUBLAND

Keith and Brian McNally, co-owners of the Odeon, are about to do battle for the after-hours crowd. Brian is scouting the Times Square area to find a location for a club that will compete with Nell's, the supper club Keith opened on West 14th Street two weeks ago.

Brian, who opened Indochine in 1984, says that his plans for the new club will depend on where he ends up signing a lease. "I'm trying to decide between several buildings in that area. Meanwhile, I'm combing the best restaurants to find a great chef to do a light menu with an emphasis on appetizers. I want to find out what works in other clubs before I decide on anything."

UNCHARITABLE CUTS AT CBS

Now it's CBS's corporate "charity-givers" who have become the latest victims of the network's current round of budget cuts. Jack Kiermaier, the head of the CBS office that hands out foundation grants, has been cut from the payroll, along with two members of his four-person staff.

Kiermaier and his staff were responsible for awarding about $7 million in corporate grants to a variety of charitable foundations each year. What will happen to that multi-million-dollar philanthropic budget? Says a network spokesperson, "It is unclear at this point."

A PUBLICITY MAN FOR ELIE WIESEL

Boston University, where Holocaust historian Elie Wiesel teaches a course on "the literature of memory," has asked its public-relations man, Howard Rubenstein, to represent the new Nobel Peace Prize winner.

Rubenstein, who handled the first United States appearance of another human-rights activist, Anatoly Shcharansky, will orchestrate Wiesel's appearances between now and December 10, when he accepts the Peace Prize in Oslo.

BASHING NEXT YEAR'S BIENNIAL

The Biennial-bashers are already gearing up for next year's exhibit at the Whitney. Critics and dealers are complaining because Barbara Haskell and Patterson Sims, two Whitney curators who have helped put together past Biennials, won't be participating. They say the curators' absence means the choices will be even more trivial than they were in 1985, when the show was attacked for exhibiting "electronic trash" and "cultural junk."

"Last year's show was trendy, but the selection was leavened by Haskell and Sims, who have backgrounds in serious contemporary art," says *Time* magazine art critic Robert Hughes. "I would bet that, with these judges gone, the 1987 show will be a market-oriented fiasco."

Says a Whitney spokeswoman, "We were criticized for having too many judges. We've decreased the number, but apparently, people are still complaining."

TAMA AND BARNEYS: A CHRISTMAS STORY

A new short story by *Slaves of New York* author Tama Janowitz was supposed to have had its debut in one of Barneys' Christmas windows. But Janowitz pulled out of the project, she says, because the store told her Gene Pressman wanted her to rewrite the story to remove all references to drugs and homosexuality.

"They asked me to write a modern-day fairy tale and have an artist of my choice illustrate it," she explains. "They said they couldn't pay us. But I decided to do it so I could work with my friend Wendy Knox-Leet. So I wrote a 1986 version of 'Sleeping Beauty.' But in the story, the bad fairy godmother is a godfather who is the father's ex-boyfriend. And instead of going to sleep for 100 years, Sleeping Beauty went on drugs and got involved in prostitution. After they got the story, they told me Gene Pressman objected to the mention of homosexuality and drugs. And I said, 'Hey, but this is New York City.' "

"We didn't object to the references to homosexuality," says Barneys spokeswoman Mallory Andrews. "We objected to the references to drug abuse and prostitution. We didn't feel it was appropriate for Christmas windows."

Photographs: top, Cynthia Larson; bottom, Robert Maass/Photoreporters.

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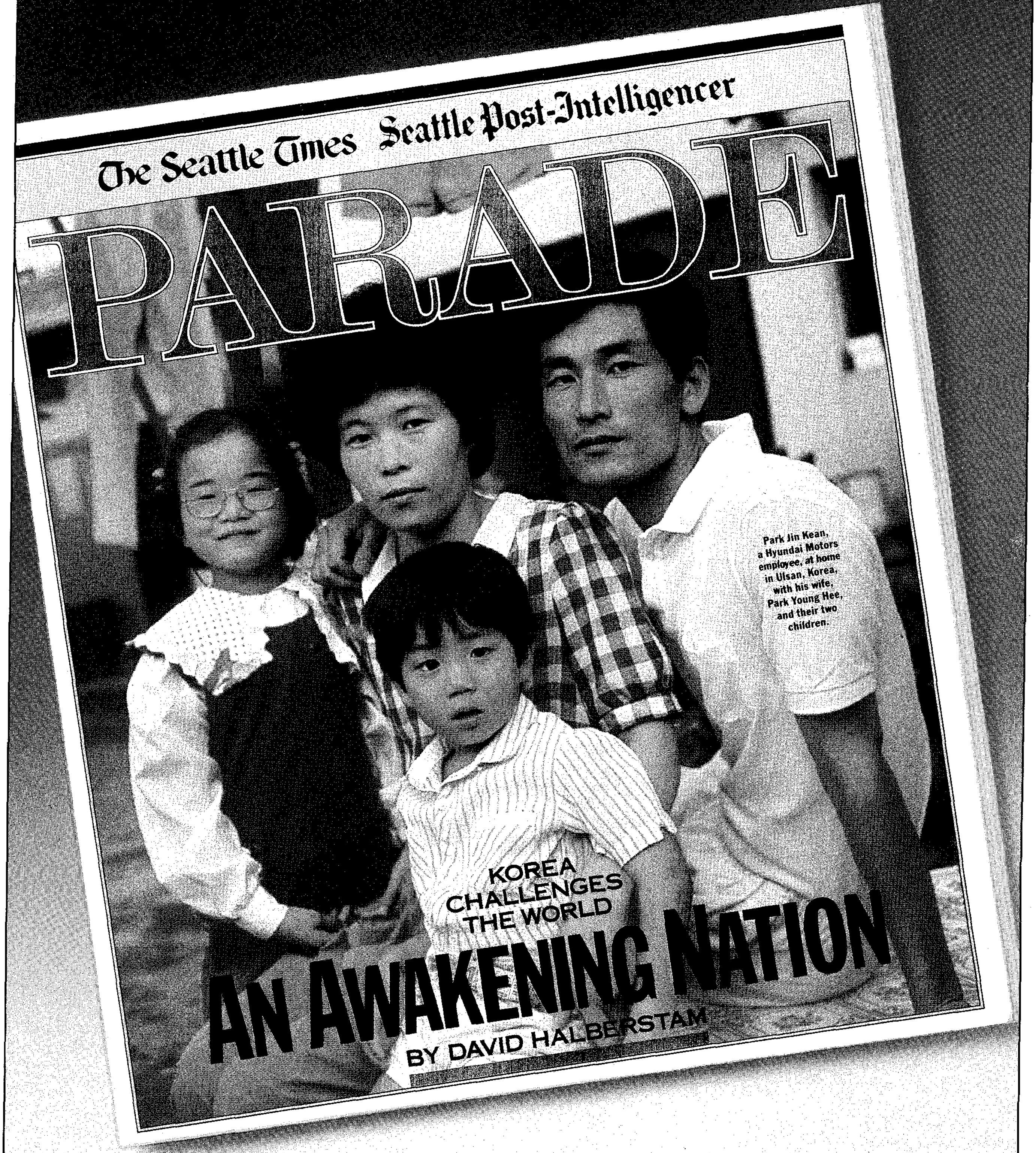


The Seattle Times Seattle Post-Intelligencer

PARADE

Park Jin Kean, a Hyundai Motors employee, at home in Ulsan, Korea, with his wife, Park Young Hee, and their two children.

KOREA CHALLENGES THE WORLD

AN AWAKENING NATION

BY DAVID HALBERSTAM

Reading, Writing and Arithmetic.

Norman Mailer. David Halberstam. Carl Sagan.
James Brady.
And more. Appearing regularly.

61 million readers every Sunday

The Bottom Line/Dan Dorfman

HOT METAL

P.R. Pizzazz

QUESTION: CAN HISTORY REPEAT ITSELF? Last January, Edgcomb Steel of New England, the hottest stock of 1984 and a torrid performer in 1985, went private through a $150-million leveraged buyout. But next month, the company—its name changed to Edgcomb Corporation, its location changed to Tulsa—is expected to go public again. The firm, which operates 22 metals supermarkets in sixteen states, for such industries as defense and electronics, will offer 2 million shares to the public at an anticipated price of $6 to $7 a share. The underwriters are Drexel Burnham Lambert and Ladenburg, Thalmann.

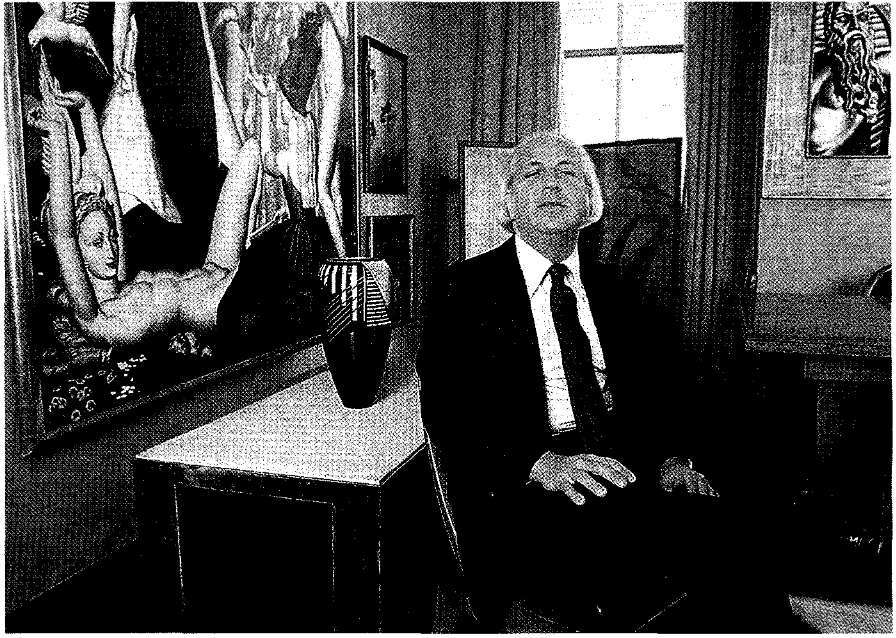
This is a noteworthy offering for several reasons. One, of course, is the stock's performance. In 1984, the shares ballooned from 6⅝ to 32, a gain of 380 percent, sparked by a major acquisition: Edgcomb, with sales of $83 million, swallowed Edgcomb Metals (no connection), whose annual sales were over $400 million. Earnings exploded. Making the stock especially volatile were the limited number of shares in public hands; in 1985, the stock, before splitting three for one, jumped from 32 to 72¾, a gain of 127 percent.

Another reason to watch this stock: some heavyweight investors, namely the Bass family, Traveler's Corporation, and Drexel Burnham Lambert.

Then there's entrepreneur Steven Greenberg. Who's he? Among other things, a flamboyant public-relations man with a gimmick: He often takes big positions in the companies he represents, including Edgcomb, on the bet that they have the potential to be big market winners. Then he aggressively promotes them to both the press and institutional investors. He's got a winning track record (though he's made a few blunders along the way). In fact, he's been described to me by one Wall Street source as "the most expensive P.R. man in America." In some cases, the mere mention that he's becoming associated with a company is sufficient to boost its stock price.

Raised in Brooklyn by a clothing manufacturer of modest means, Greenberg, 43, is a *bon vivant* who wears his white locks Ben Franklin–style and has an estimated net worth of over $100 million. Part of that fortune includes one of the country's foremost Art Deco collections (valued at over $20 million), from paintings to furniture, some of which is housed in his Park Avenue penthouse, while the rest decorates his lavish offices atop the RCA Building. He also has three limousines, two Rolls-Royces—including the one used in *Goldfinger*—and a Mercedes-Benz. His bed, no doubt comfortable, is framed in black lacquer inlaid with mother-of-pearl (estimated worth: $600,000).

Greenberg, a mile-a-minute gabber who frequently barges into conversations, also owns an interest in the Palladium. He eats out six nights a week, usually at the finest restaurants, and keeps his own fancy champagne glasses at a number of them. (He explains: "When you toast, it sounds better and tastes better.") His dates often include models and actresses, among them Margaux Hemingway, Ursula Andress, and Donna McKechnie.



MAN OF STEEL: *Flamboyant entrepreneur Steven Greenberg among his treasures.*

He is often argumentative, and at times he'll fly into a rage and stop talking to an adversary. I speak from experience. I've known him for about fifteen years, and he didn't speak to me for several months after I wrote a negative story that cost him a client. And yet he can be exceptionally generous. After veteran market analyst Edson Gould retired at 80 from an investment-advisory service Greenberg once owned, he paid Gould over $100,000 a year for three years.

One of Greenberg's biggest killings—over $30 million, I'm told—was made in Commodore International, the big personal-computer manufacturer. Greenberg once held the equivalent of over a million shares of Commodore stock. He resigned the account in mid-1984, when the stock was in the mid-30s. It's now at about 8. Greenberg was paid a monthly fee ranging from $25,000 to $300,000 during his relationship with Commodore.

There have been other killings: Alfin Fragrances, U.S. Surgical, and Monogram Industries. Greenberg's limited list of clients, which he handles through a company called Anametrics, Inc., now includes Alfin, Bally Manufacturing, and Ark Restaurants (a New York City chain). Greenberg, who has taken on only one client—Ark—in the past year, now requires an equity interest before he'll exercise his promotional prowess.

If the Edgcomb offering comes off at between $6 and $7 a share, Greenberg will have turned a $2-million investment into a profit of between $19 million and $20 million in less than three years.

Between late 1983 and mid-1984, Greenberg bought 700,000 Edgcomb shares (adjusted for a three-for-one split and a 20 percent stock dividend) at prices ranging from 1⅝ to 4. That represented about 12.5 percent of the stock. When the company was acquired in the leveraged buy-out, Greenberg pulled out $11 million in cash and left $5 million in the company—$3-million in a preferred stock paying a 10 percent dividend and $2 million in com-

Photograph by John S. Abbott.

mon stock. After the offering, Greenberg will own 1.2 million shares—10 percent of the stock—which, based on a $6 or $7 price, will be worth between $7.2 million and $8.4 million. That adds up to a profit—part of it paper—of between $19 million and $20 million.

Why is Edgcomb going public again? One reason, sources say, is that the company went private with junk bonds (below investment-grade) that carry interest payments as high as 15 percent. With interest rates much lower, the company can refinance much of its high-cost debt with lower-cost money, in turn improving its earnings. Going public, I'm told, could also help finance acquisitions partly through stock transactions.

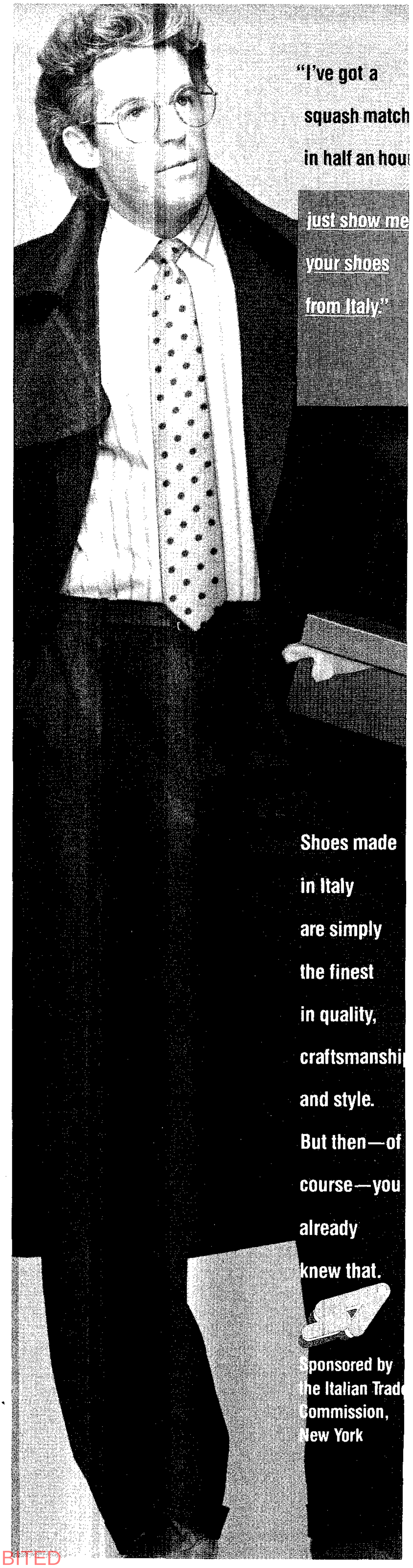
But what's the outlook for Edgcomb? In the first six months of 1986, the firm earned $1.8 million on sales of slightly over $300 million. Given the debt involved in taking the company private, the earnings, because of high interest expenses, are growing at a slower pace than they did when Edgcomb was public. Both Greenberg and Michael Scharf, Edgcomb's chairman, declined to talk about the firm's prospects. Sources figure, however, that the company should earn—based on a total capitalization of 12 million shares—over $2.5 million (about 25 cents a share) this year on sales of around $600 million. Next year, I'm told, earnings—factoring in the possibility of one or two acquisitions—could run in excess of $6 million (around 50 cents a share) on over $1 billion in sales.

Clearly, though, a continued sluggish economy and rising competition could make such projections questionable.

But no one should underestimate the clout of Steven Greenberg. As one of his buddies put it, "Steve can't stand losing; don't be surprised if he hands out Edgcomb annual reports at the Palladium."

The Runoff

LAURENCE TISCH, CHAIRMAN OF LOEWS Corporation and acting chief executive of CBS, is said to be planning to liquidate key assets of Loews—such as the Lorillard Corporation tobacco operation—and merge the firm with CBS. Loews, which owns nearly 25 percent of CBS, has already sold its Loews Theatres chain. The word is that Tisch will make certain that any successor chosen to head the broadcasting company will go along with a CBS-Loews merger.... Nearly 11.5 percent of the tobacco smoked by U.S. consumers comes from Balkan countries, including Turkey. Has any of the Turkish tobacco crop been contaminated by radioactive fallout from the Chernobyl incident? RJR Nabisco, the nation's second-largest cigarette producer (its brands include Camel, Winston, and Salem), confirms reports that it is holding tests to determine whether contamination may have occurred. An RJR spokesman says that the tests are still inconclusive; a source close to the testing suggests, however, that some radioactivity may have been detected. The RJR spokesman emphasizes that none of the tobacco in question is being sold in the United States; indeed, none has even been purchased by the company. Turkish tobacco, generally more pungent than American tobacco, usually makes up between 5 and 10 percent of the tobacco in the various RJR brands.... Possibly heating up: a takeover battle for Borg-Warner Corporation, the Chicago-based, $3.3-billion diversified manufacturing and service company. Minneapolis investor Irwin Jacobs, a leading player in the takeover game, has acquired between 3 and 4 percent of the stock. GAF Corporation, run by acquisition-minded Sam Heyman, is also believed to have acquired a position in Borg-Warner. ... Perennial market leader IBM, whose stock has been under recent pressure, may cause investors even more pain. Following the company's dismal 27 percent drop in third-quarter earnings, analysts have been rapidly downgrading their IBM profit projections for 1986 and 1987. And now, warns Ulric Weil, a Washington, D.C., consultant on high tech at the Gartner Group, 1987 earnings could be a lot worse than Wall Street expects. The reasons: a slower-than-expected economy, a growing loss of market share to American and Asian clones, further inroads by Digital Equipment into the overseas markets, and the unlikelihood that the dollar will continue its sharp decline. Wall Street analysts' median estimates call for IBM to earn $9.60 a share this year and $11 in 1987. Weil's current predictions call for $8.65 this year and $10 in 1987. But given the potential negatives, he thinks earnings could be as low as $9 a share next year. His bleak bottom line: IBM's stock should be a luckluster performer until next spring.... Oilman Marvin Davis is understood to be holding talks about acquiring the posh Beverly Hills Hotel. The purchase price is said to be in the range of $100 million to $125-million.... Texas Air Corporation, Marion Laboratories, and Home Shopping Network are the three favorite stocks of Ken Heebner — the country's hottest money manager this year—among the 942 mutual funds tracked by Lipper Analytical Services. Heebner is the portfolio manager for Boston-based Zenith Fund-Capital Growth (assets: $6.3 million), which is up 89 percent so far in 1986. Heebner figures that both Texas Air and Marion have a shot at producing 50 percent gains over the next six months; he thinks HSN, despite its already meteoric rise, has the potential to triple over the same period. ■



On Madison Avenue/Bernice Kanner

CARTOONS OF GLORY

MIXING IT UP: *An Ink Tank ad for MTV blends real people and animation.*

The Ad Animators

CARTOONIST R. O. BLECHMAN, KNOWN for his squiggly line, was frustrated. The head of the Ink Tank, an eight-year-old studio that makes animated films and television commercials, Blechman had spent the whole day trying to bring to life a storyboard for Serenity, a new product for incontinent women. But the resolution and dissolves "weren't working—the whole thing looked banal," so he decided to scrap the agency suggestion and start fresh. The revised spot opens with animation, segues into a live-action sequence, and closes with animation. Ordinarily, Blechman rejects the conventional ad-industry wisdom that live action is credible and animation is not, but in this case, he agreed the patch of reality worked.

In the animation world today, slices of real life often alternate with and overlap illustrated action: A real hand picks a cartoon apple from a tree; an animated beard sprouts from a real face. Before our eyes, a plate of cartoon food becomes the real stuff, a flesh-and-blood hand dials a drawn Touch-Tone phone, and an animated hand writes with a real pen.

"We've never gotten calls for a mix of live action and animation before, but suddenly we're getting a lot of requests for it," says Blechman, who became popular in the late 1960s when he helped create the Alka-Seltzer commercial in which an animated upset stomach, sitting across from its owner, complains of abuse.

Blechman's studio, which also makes animated films with artists Maurice Sendak, Seymour Chwast, and J. J. Sempé, recently created a series of enchanting spots for MTV, combining black-and-white live action and color animation. Each ten-second spot shows an MTV viewer—a schoolboy, a businessman, and a senior citizen—holding a card with a colorful drawing. Rock music brings the drawings to wild, animated life.

To promote business in Michigan, the Ink Tank filmed a local computer entrepreneur extolling the state's fertile business environment. In the ad, he plants a drawn "seed" of an idea that grows into a blossoming animated apple tree. He plucks an illustrated apple—which turns into the real fruit—as he concludes, "I'm selling a lot of Apples, and IBMs and Compaqs and HPs."

A commercial for B. Dalton bookstores opens with Blechman doodling in the margin of a book. He puts down the pen and begins flipping through the pages, bringing to life a cartoon character who metamorphoses from mountain climber to gourmet chef to baseball player, illustrating the many worlds opened by books. In an Ink Tank spot for the Funk & Wagnalls Great Artists Series, the live-action spokesman is transformed, through animation, into paintings in the style of van Gogh, Modigliani, Michelangelo, and Picasso.

In an Ink Tank commercial for the Cruise Lines International Association, a businessman trapped in a boring meeting daydreams himself onto an animated cruise. "You've thought about it long enough . . . stop dreaming and take your first cruise," urges the voice-over. In a spot for the Budget Gourmet, a cartoon man pulls from a microwave oven an illustrated plate of food that turns into the caloric kind.

"Live-action animation is not a new concept," says J. J. Sedelmaier, an Ink Tank producer and son of director Joe Sedelmaier. "But what's different now is that the two genres overlap and sometimes it's not as clear-cut. You no longer have Tony the Tiger talking to some kid about eating cereal. Now you can have Tony turn into a bowl of cereal. The hard edge that used to be there is gone, and the color that used to dull out is vivid."

Many of these effects are made easier by a computer system recently installed at the Tape House Editorial Company, an independent postproduction facility. The new computer, nicknamed the Harry system, "lets you juggle and edit out anything—an offending pole, say—in live action or animation," says Tape House producer Susan Johnston. "The computer can memorize frames and do in seconds what used to take days."

The Ink Tank is hardly the only studio using new technology to mix live action and animation. In fact, most of the animation studios nationwide are doing this work. Pan Productions has begun to specialize in "color xerography." The studio takes live-action footage, Xeroxes it frame by frame, and colors the copy to produce an animated effect. Los Angeles-based Kurtz & Friends has created a futuristic spot for Toyota in which an illustrated sports car becomes a real Supra. At the close, the driver gets out of the car to do a triumphant leap, and is transformed into illustration in midair.

Perpetual Animation created a combination spot for Home Box Office that shows an animated family in a three-dimensional set, watching live-action movie clips on their cartoon TV. Jerry Lieberman Productions put real Scripto erasable pens into the hands of animated people and, in a spot for McDonald's, created a hungry deskbound

Photograph by Donal Holway.

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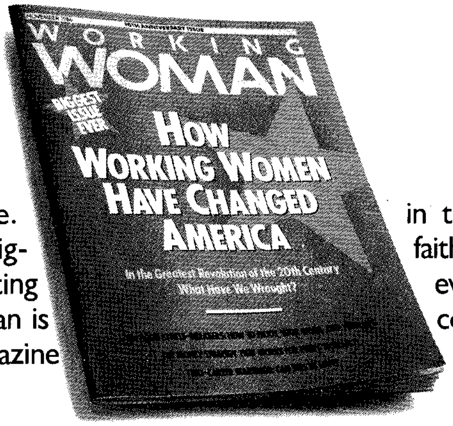
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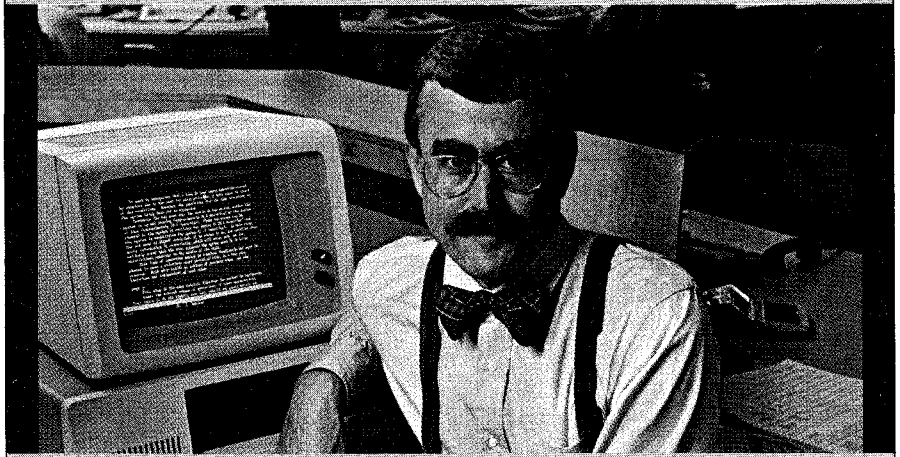

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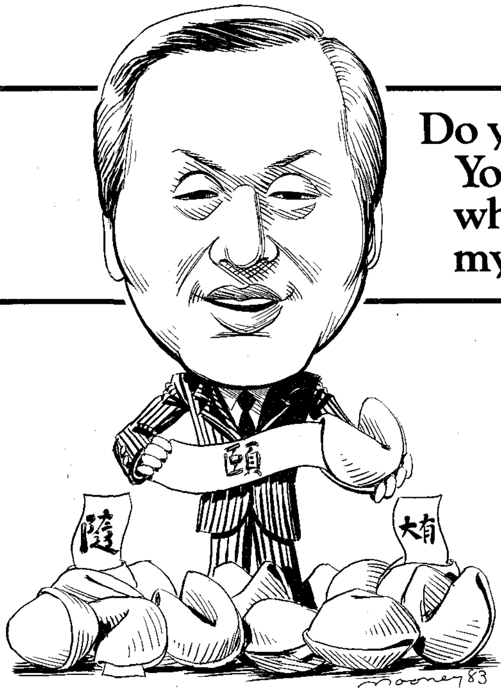

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student who conjures up a cartoon serving of Chicken McNuggets, which turns into the real thing in his hands. (His teacher admonishes him to share.)

"With people like George Lucas using special effects, it's gotten very sophisticated," says director Jerry Lieberman. "Now it's so well blended, it's hard to tell what's real and what's animated."

Buzzco Associates has created a series of ads combining live action and animation: a cartoon vacuum cleaner hosing around real-life cans of Love My Carpet; real babies crying animated tears for WMET radio; an animated viewer watching live-action TV for Lifetime Cable; and a drawing of a made-up eye becoming a real eye for Aziza eye shadow. The idea of mixing animation and live action is traditional, even with the new technology, says Buzzco director-producer Candy Kugel. "Before World War I, Gertie the Dinosaur came to life on the screen, and in the 1970s, Hawaiian Punch spots used the animated Punchy with live children. Now the technology has taken off, and tape editing makes the blending of both modes easier and faster."

Nine years ago, Mark Zander Productions dropped comedian Bob Hope onto a remote ocean oil rig operated by animated Texaco workers. More recently, Zander cast an animated basset hound in a chorus line of live dancers stomping and kicking for Hush Puppies shoes, and in a spot for Schick Plus razors, planted a fuzzy white cartoon beard on the face of a real-life man. (The sudden appearance of the animated facial hair terrifies a crowd.)

Combining animation with live action can be very expensive, roughly $100,000 for 30 seconds, says Josselyne Herman, a Mark Zander producer. The high cost blunts the traditional advantage of straight animation, which has no location expenses, requires no soundstages, film crews, or expensive talent, and runs no risk of being rained out. Animation does, however, involve a long production process. A live-action commercial can be wrapped up in two weeks, whereas it takes eight weeks—and a minimum of 360 drawings—to create a simple 30-second animated spot.

"Disney has been doing animation with live action since the twenties," says Lieberman. The first known attempt at straight animation, however, dates back about 25,000 years, to when a cave dweller depicted movement by sketching blurred eight-legged animals on his cave wall. Egyptian "animators" painted the progression of a wrestling match on the walls of a pharaoh's tomb, and Greek artists decorated urns with bands of line drawings illustrating a man in the process of walking. Rotate the urn and each footstep is revealed as a progression from the last.

When moving pictures arrived around the turn of the century, animation found a new vehicle; stories could be told and characters developed, though the process was laborious. Each time the plot required that a character move, the entire frame had to be redrawn, even if the only change was the blink of an eye. (Every second of silent animated film required sixteen distinct frames.)

Walter Elias Disney is credited with almost single-handedly modernizing animation through the use of sound and production innovations. Film animation as an art form reached new heights in 1928, when Disney's *Steamboat Willie* electrified audiences. Disney, together with other producers, popularized animation in TV shows, but it had a slow start in television commercials. Tobacco companies led the way with stop-action dancing cigarettes, and later, other companies came out with animated TV symbols—the Speedy character for Alka-Seltzer, the bugs for Raid, and the bear for Hamm's beer. But not all early attempts at this new technique succeeded; for example, the animated Bert and Harry Piel failed to move the beer. The first major category to commit to animation was breakfast cereal. Originally, in ads and packaging, Kellogg's Frosted Flakes alternated Tony the Tiger with Newt the Gnu and Katie the Kangaroo, until it became clear that Tony was the consumers' favorite.

The resurgence in commercial animation has been stimulated by advances in technology and by the work of artists like Blechman, who formed the Ink Tank in 1978 after producing an animated TV special. The Ink Tank's next project is an allegorical film, *The Golden Ass*, which tells the story of a young man who, having been magically transformed into a donkey, struggles to regain his human form. The story recalls Blechman's award-winning TV film, *The Soldier's Tale*, in which a peasant soldier trades his fiddle to the Devil in return for great wealth, and finds happiness only when the trade is reversed.

With big-dollar advertising, Blechman feels he has made a personal Mephistophelian swap. In the sixties, he refused to advertise cigarettes, promote Muzak, or sell illustrations to *Playboy*. "But between these black and white poles lay a vast gray (and green!) world of commissions, and I did not know how to chart my course," he writes in his book, *Behind the Lines*.

Blechman has since learned. The Ink Tank is accepting more projects than ever before—45 so far in 1986—and many, like the Serenity ad, are animation–live action mixes. "Advertising is dead if it doesn't attract attention," says Blechman. "Mixing live action and animation does just that."

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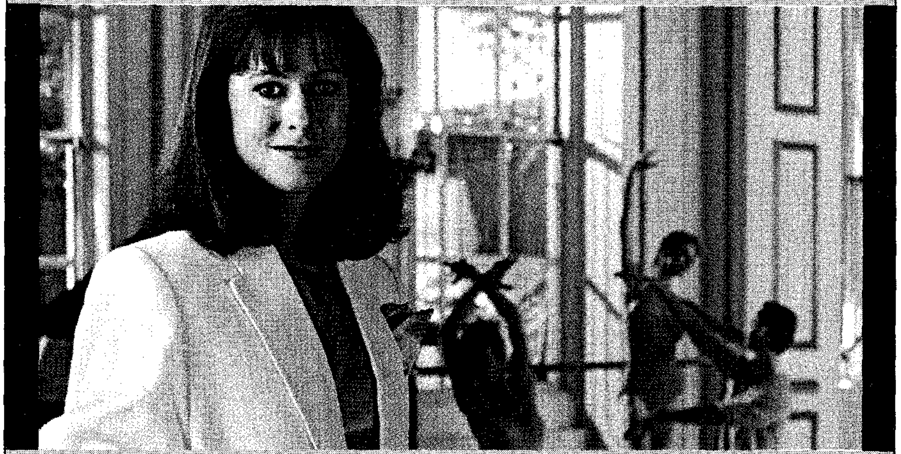

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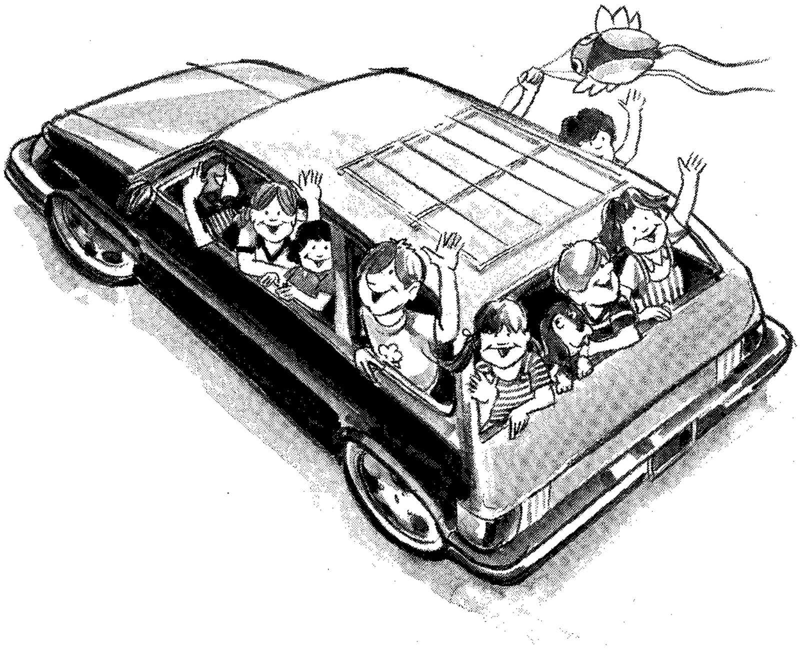

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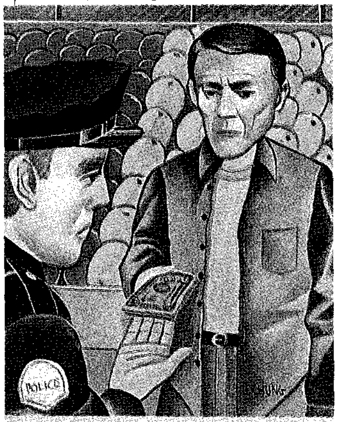
FAST TRACK

COPS

Crime Story?

A GAUNT KOREAN GROCER stood in front of his market in Brooklyn the other day and complained loudly to a uniformed police officer.

"This neighborhood is impossible," he said, flinging his unfiltered cigarette into the gutter. "The young men come here and steal what they want."



The officer listened and took careful notes.

"So we try keep them out of the store, but they make more problems. They knock over our sidewalk displays."

The officer stopped taking notes but continued to nod.

"Last night, they threw all the garbage into the street."

"You could join the community watch program," said the officer, but the grocer dismissed the suggestion with a wave of his hand. The men regarded each other silently for a time.

"I'm working very hard, but I can't make it if the bad people around here destroy my business," the grocer said hoarsely.

Then he pulled a small wad of cash from his pocket and put it in the officer's hand. PEG TYRE

PRICES

HERE'S WHAT IT COSTS TO make music these days:

☐ 1950s Martin D-28 guitar at Matt Umanov Guitars (273 Bleecker), $2,000.

☐ Yamaha DX7 electronic keyboard at Manny's Music (156 West 48th), $1,595.

☐ Hour guitar lesson at the American Institute of Guitar (204 West 55th), $25.

☐ Voice lesson with Robert Gansert, Carnegie Hall, $30.

☐ Hour session at National Recording Studios (460 West 42nd), $175.

BRIEF LIVES

THE PEACEMAKER

LAURA BLACKBURNE'S OFFICE IS PLAIN, unimposing—neutral turf. Talk to her there and she doesn't sit behind her desk—a position of power—but very deliberately steps out to sit with you. Which should come as no surprise, since Blackburne, 48, is New York's top conflict mediator, a professional peacemaker in a town of blood feuds.

To cash in on two New York trends—the rise of service industries and the explosion of litigation—a perfect product might be a judge who makes house calls. That's not a bad description of Blackburne's job. The tall, handsome woman is president of the Institute for Mediation and Conflict Resolution (IMCR), a nonprofit group founded in 1969 by labor lawyer Ted Kheel to resolve disputes between warring parties—two ethnic groups in a neighborhood, a city agency and its constituency, a co-op owner and his board, battling family members. IMCR resolves more than 5,000 disputes a year by going to the scene of a conflict and getting both sides to work it out.

"I have to 'credentialize' myself," says Blackburne in her soft, measured voice. "Show people I can handle their dispute. They say, 'What do *you* know about my problem?' "

With community-relations experience dating to the Lindsay administration, Blackburne knows plenty. In October 1984, tempers flared in Harlem when residents felt crowded out by the Asian merchants opening shops along 125th Street. Blackburne got the merchants to hire local people as store clerks; the rage subsided. In June 1985, racial conflicts on Staten Island resulted in white students using baseball bats to attack a bus full of blacks. IMCR trained 25 borough leaders, clergymen, and students in conflict resolution, and the ugliness faded.

Blackburne: A judge who makes house calls?

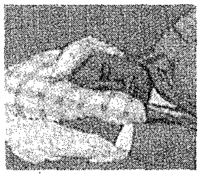
IMCR negotiators are trained in the "pyramid approach" to resolution. Establish trust, clarify issues, explore options, make people budge—"build" the agreement—and then, enjoy the "ceremonials": Shake hands, maybe smile for the cameras.

"In New York, if you brush someone on the subway, they're personally offended," she says. "If we don't get to these problems, many wind up in criminal court. ['Son of Sam' killer David] Berkowitz's barking dog was referred to us. But he was a no-show."

STANLEY MIESES

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; left, Joo Chung.

MR. PEEPERS'S NIGHTS: Writing Habits



I WAS IN LE CIRQUE ONE NIGHT watching Neil Sedaka eat when Dennis Stein walked in with a woman in white and Jackie Collins. Miss Collins was wearing a pin-striped suit and gold slave bracelets on her large wrists. She sat at the Nixon table and gave, as she would say, profile.

New York being what it is, I had just finished her book *Hollywood Husbands* and accepted an invitation to meet her for lunch at *Interview* magazine. Actually, I had met her at the time of *Hollywood Wives* at Elaine's, but I remember nothing of that night but lip gloss and leopard spots.

Jackie Collins and her spotted cat.

"Good book," I said to her as I passed the Stein table at the end of dinner. Her eyes shone like glazed grapes. She shifted her shoulder pads. "Thank you," she said. Did I mean it?

Hollywood Husbands is not a book you can read when you are eighteen. It is a book you read after you have killed millions of brain cells. It stays in your hand until it is read. It has italicized inserts to supply motivation and past plot. It has a star just like, I imagine, Joan Collins. It takes place in the tropics of California, a foreign country where basically good-hearted "bitches" and "studs" and their agents go to lunch and parties and come out of the bathroom with little white-powder doughnuts on their nostrils.

I was the first to arrive at the *Interview* offices. Lonely, I wandered the tan tile and Architecture. Sydney Biddle Barrows, the author and former madam, was second. One handshake and I knew we had been brought up the same way. We knew the words to the same hymns. My Presbyterian antennae went up, and I decided I had to read her book to understand why she was not behind a mahogany desk at the Chase bank lecturing me on discrepancies in my statement or running the bookfair at Chapin.

Sydney wore a good suit. She clasped her hands like the girls in my dancing school. She has a faint prep accent and good manners.

Then Jackie Collins came in with Michael Korda and others from Simon & Schuster. She was wearing her book jacket and was covered with various forms of spotted cats. Unfortunately, she did remember our dinner at Elaine's and said so in a faint English accent with a certain sultry authority. She admired a leopard skin thrown over a sofa.

"It's tiger," said Korda, who edited her book with Pat Soliman.

"I always wear leopard, but now it's too fashionable. I don't like to be in fashion," she said, thrusting one white pump forward from her black pants.

Caroline Roehm came in and immediately looked like she had been painted into the wrong room. Fran Lebowitz was already sitting. She said she does not like to write. "Don't let anyone take my chair or my water," she said, getting up.

"How would you cast your book?" I said to Miss Collins, who had obviously given this question some study. Bruce Willis as the poor but randy bartender stud. Mel Brooks as the pressured but randy white-nosed studio head. Warren Beatty as the randy talk-show host. Tom Selleck as the randy movie star . . .

Barry Kieselstein-Cord introduced himself with the hyphen. Deborah Harry got off the elevator with Stephen Sprouse, who had three black safety pins in his hat.

"How about Silver?" I asked, wondering about the wig-wearing randy soap star.

"Elizabeth Taylor, of course."

"How about your sister?" I suggested, though I scarcely dared pierce the thickets of that sibling bond, guessing merely that it had helped propel both to their respective heights.

"Good idea," she said, laughing, throatily, of course.

AT LUNCH, MICHAEL KORDA brought Sydney Barrows over to meet Miss Collins.

"Michael told me he likes your book very much," said Jackie.

"It's the kind of book your grandmother could read," said Miss Barrows. "Well . . . not *certain* parts."

"And she is prompt," I said of Miss Barrows. "She was second to arrive."

"We all have our little vices," said Sydney Barrows. "Being on time is mine."

"You look just like John Wayne," Jackie Collins said to Sirio Maccioni, who owns Le Cirque. Sugar Rautbord changed places with *Interview* correspondent Ina Ginsburg, who welcomed us all for *Interview* editor Gael Love, who was too shy to speak.

Miss Collins told me she works from morning till night. "In eleven books, I've never gotten bogged down. I write in sequence and leave cliff-hangers."

She goes to lots of parties and has a network of helpful friends. She likes to tell the truth and roll characters up into composites. On tour, she keeps going till 3 and 4 A.M. and wears out her limousine drivers.

"I think you are a very moral writer. All your characters have basically good hearts, and when they don't, they get punished," I said, thinking of the nymphomaniacal pyromaniacal Oscar-winning actress who gets blown to bits.

"Are you writing another book now?" I asked Korda.

"Halfway through," he said.

Korda may call it *The First Stone*. "As in, Let he who is without blame among you cast the first stone," he said.

Andy Warhol came over.

"I saw you at Swifty Lazar's Oscar party, but you looked like you wanted to be left alone, so I did," Jackie Collins said to him.

Sammy Cahn joined the table. Ralph Cooper, who runs the Apollo amateur night, stood and invited us to Harlem. He introduced Emanon, the "human synthesizer," who has won amateur night three times. Emanon plays his hands. I haven't seen that since eighth

(continued on next page)

Photograph: Alpha/Globe Photos.

CLUB NEWS

Sounds of Brazil

THE CROWD AT CLUB A, THE Rio-trash spot on East 60th Street that reopened last week, spilled out the door and into the street. The only way in was through the kitchen. The limousines couldn't get near the curb.

The crowd was also vocal.

"Have you seen the Berrigans?" someone asked.

"How can I see anybody?" someone answered.

"There's LeRoy Neiman and Louise, the hatcheck girl from Le Cirque."

A chunky woman in a *faux*-leopardskin bikini walked by. "Fur underwear with bikini overtones," someone said.

"Stop pushing," everybody said.

"We have to reason with a couple of these guys, or shoot them," said a doorman.

"We don't *shoot* people here," said his partner. "Could you please move aside and let the pregnant woman through?"

"I don't want no more pictures taken," said a Sonia Braga look-alike. "I'm tired."

"Deb feet," someone said. "Triple-A narrow, no stockings, Bar Harbor legs."

"The only problem with this place," a white-haired gentleman said in French, "is that it is very difficult to leave." JANE FREIMAN

OVERHEARD

IN A BUSY GOURMET cheese shop in Greenwich, Connecticut, late one Saturday morning. A harried salesgirl asks, "Is there anything I can do to help anyone?" A tall blonde in a bulky yellow sweater is the first to reply. "Yes," she says. "Tell me how to get my boyfriend to leave his wife." JEANIE KASINDORF

MR. PEEPERS'S NIGHTS

(continued from previous page) grade, when Robert Gurland played the horn on his hands and made a career out of it.

Andy Warhol then walked back into the room. Now he wore glasses with flashlights on the side, beamed bright.

"You really don't have to invent anything anymore," I said to Jackie Collins. And she agreed.

DEPARTING FROM MY USUAL INACTIVITY AT ALLERGEN Farms one night last summer, I drove across Connecticut to have dinner with Diane Von Furstenberg and her new (at least to me) young man, Alain Elkann.

"Henry Kissinger, Oscar [meaning de la Renta], and Bill [meaning Blass] are right over this hill," said John Richardson, waving his hand in the direction of a whole new Connecticut.

It was a calm evening, very calm. It made me think, not without regret, that, at last, Diane has grown up, for all traces of the Balinese banners, glowering Paolo, and erupting Volcan d'Amour period have been banished.

At table, over a string-bean purée he had made, Alain told me that he writes four pages a day every day. He, too, does not get bogged down.

The next time I heard from Diane, she invited me to a party at the Carlyle for Alain's novel *Piazza Carignano.*

"I'm working on the *inside,*" Diane told me.

"Of what?" I asked, but she had already glided off on her little flat shoes to introduce a rabbi to a Rothschild.

Alain said he has a large stack of new manuscript and now writes five pages a day. Carl Bernstein said he was on the last third of his book. Kathleen Tynan said she was finishing her book on Ken. Someone said Sally Quinn's book was sold for $640,000. Howard Rosenman said he and Tom Baer will start production on *Lunatics.* Sue Mengers said she wasn't sure she wanted to be an agent anymore and was in New York on sabbatical. Andy Warhol took pictures. Fran Lebowitz lit up.

Jerome Zipkin, who does not write books but could, walked through the suite with his massive chin upturned, and before his stateliness, Kitty Hawks, Candy Bergen, Paul Schrader, Francesco Clemente, Billy Norwich, Harry Evans, Nora Ephron, and Gay Talese fell back. They might all be characters in each other's impending novels, but Zipkin has already been written, and by Somerset Maugham.

"Kitty Kelley is taking trash readers from Jackie Collins," one novelist told me.

"I hear Kitty Kelley is cutting into Jackie Collins's sales," I then said to the newly single, impeccable Dick Snyder.

"Just the reverse," he said.

"Good chicken croquettes today," I told Glenn Bernbaum of Mortimer's, who was going on to the Vienna Ball with Nan Kempner and others.

"I'm at Anne Bass's table," said one writer, very excited.

"Ambassador who?" said Diane.

"Here's your scotch and water. *Very weak,*" the waiter announced.

Dick Snyder and Carl Bernstein looked at the pale liquid in my glass.

"Did you have to tell?" said I.

Kitty Hawks, Fran Lebowitz, and Mary Beth Hurt.

Von Furstenberg and Elkann.

DVF and Candy Bergen.

Photographs by James Hamilton. Illustration by Julia Gorton.

SHISEIDO B.H-24 DAY/NIGHT ESSENCE

BIO-RHYTHMIC SKINCARE. 2 MINUTES. 4 DROPS. 24 HOUR TREATMENT.

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From the Shiseido Life Science Laboratories of Japan, where skincare science is an art, Shiseido bio-technology has duplicated one of nature's most powerful moisturizers. And concentrated it in every drop of new B.H-24 with Bio-Hyaluronic Acid.

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Bio Essences Jour et Nuit
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CONTENTS: CONTENUS:
Day Essence Bio Essence Jour 30ml 1FL OZ
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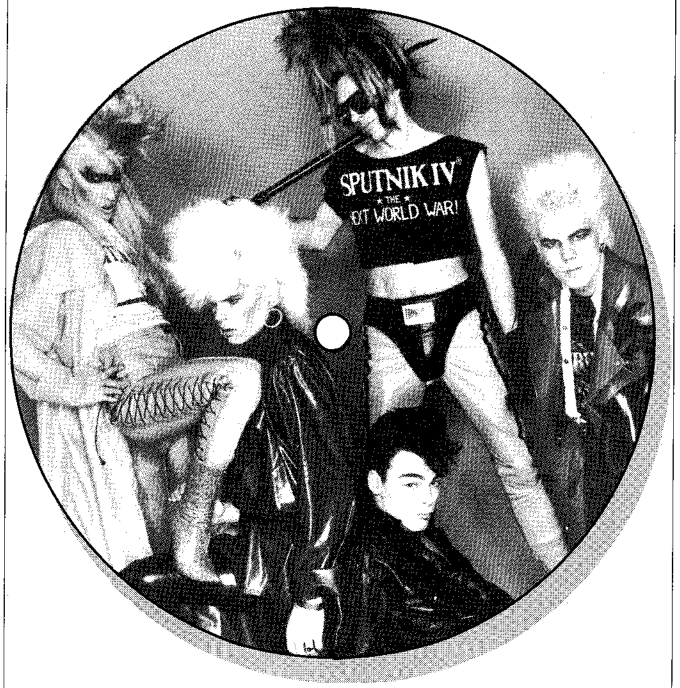
RUTH RECOMMENDS

BY RUTH GILBERT

Over 100 carousel animals, several carousels, plus the complete Coney Island Wax Museum are to be auctioned off by Guernsey's November 1 and 2 under a tent at Lincoln Center. Think how popular you could be (if you had a big yard!).

'HOT SAKÉ . . . WITH A PINCH OF SALT'

Laurie Katzman (left) and Ann Yen are in a musical about a Jewish widow who loves a Japanese widower. It's at the AMAS Repertory Theatre through November 16.



SIGUE SIGUE SPUTNIK

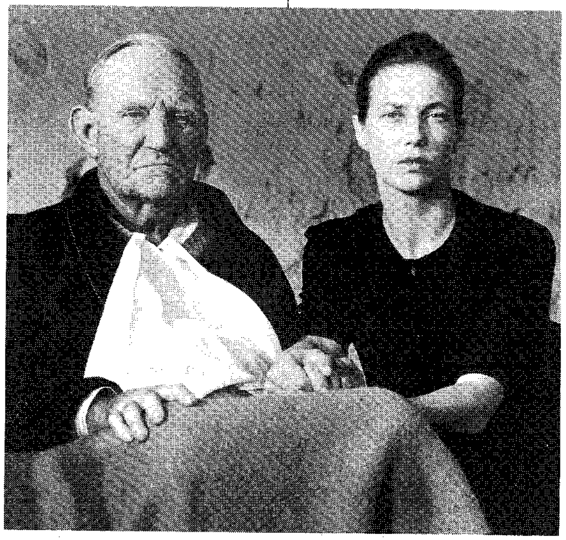
The latest rock band out of Britain appears at Palladium October 31 at 12:30 a.m. (that's right after midnight, in case you're confused). The club's being revamped with spooky dêcor to suit the occasion.

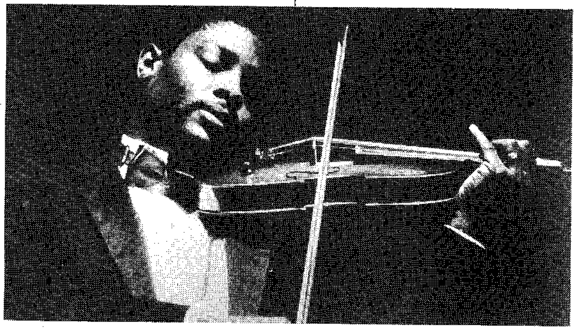
GOLDEN JUBILEE GALA

The greats from music, opera, and dance (like the New York City Ballet in Stars and Stripes, *above) are onstage November 3 at the New York State Theater in a salute to the performing arts.*

'DUST'

Trevor Howard and Jane Birkin star in a harrowing film, set in South Africa, that offers insights into the deterioration of race relations there. It opens October 31 at Film Forum 2.





SWEETWATER'S

The exciting jazz-blues violinist and singer Noel Pointer (above) appears here October 28 through November 1. Also a concert violinist, he made his debut at thirteen with the Symphony of the New World.

Photographs: top left, JWL, center, Johnny Rozsa; top right, Paul Kolnik.

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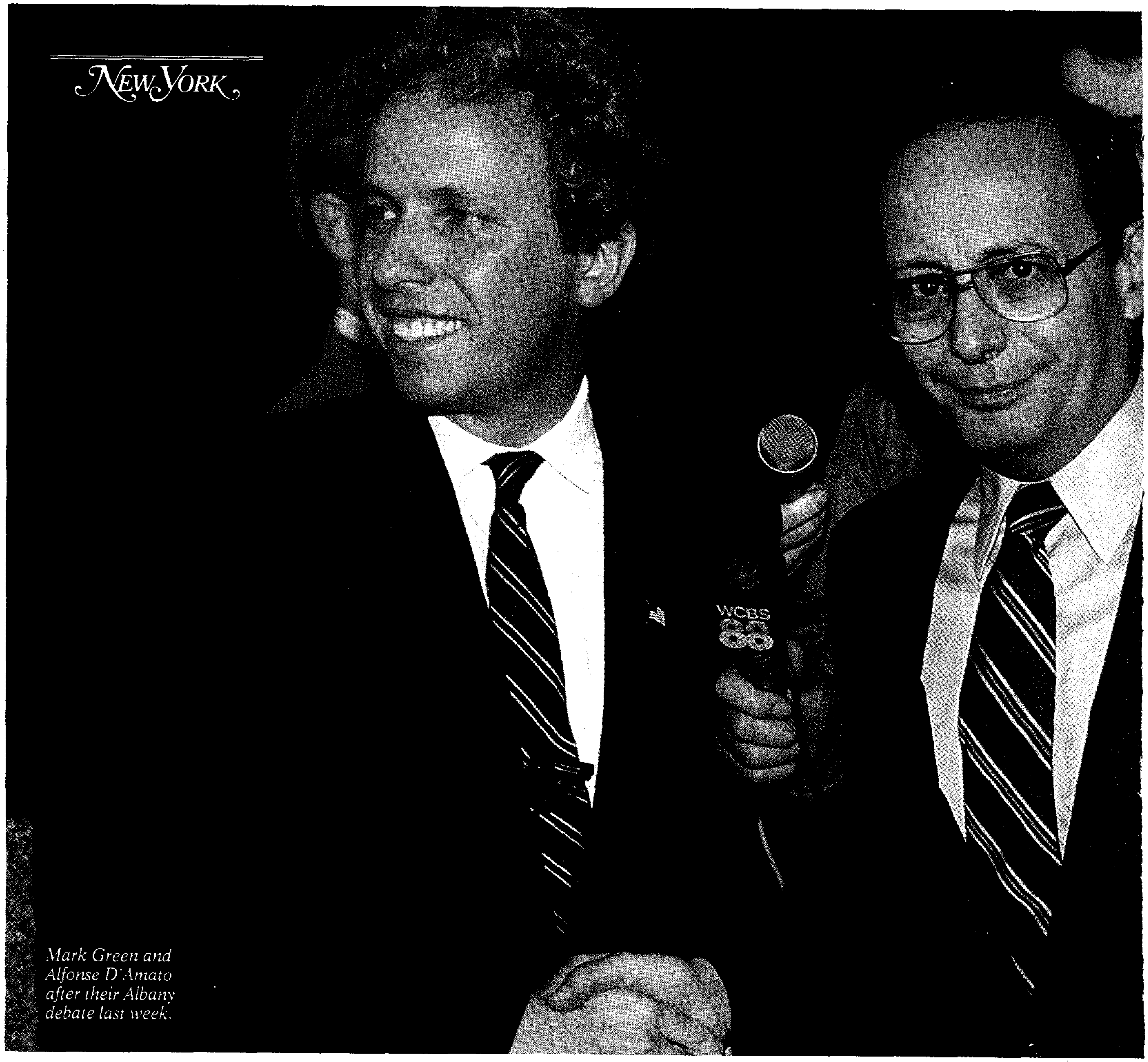
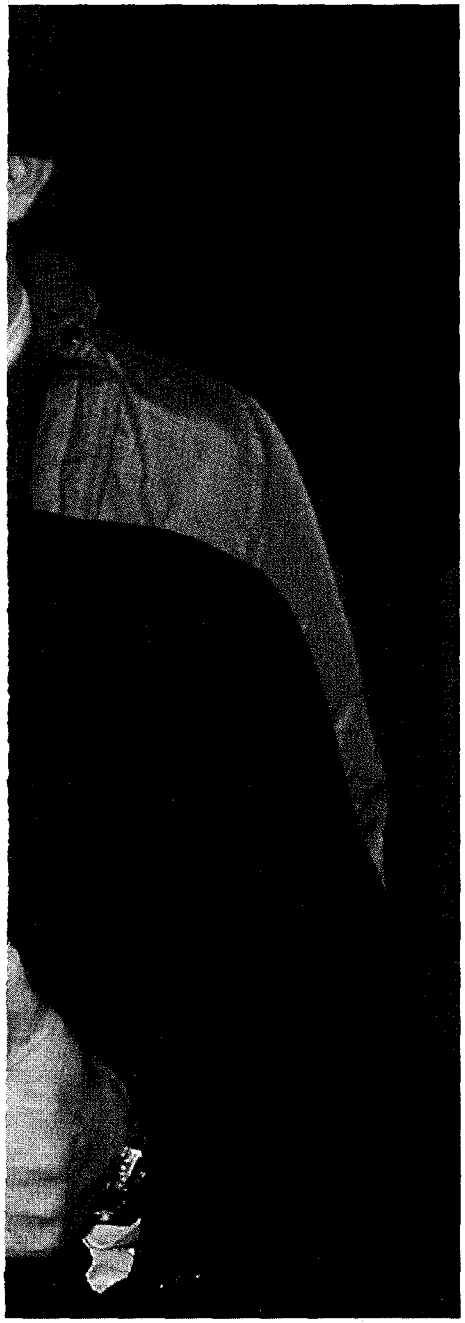

NEW YORK
WCBS 88

Mark Green and Alfonse D'Amato after their Albany debate last week.

PHOTOGRAPHED BY ALLAN TANNENBAUM

MARK GREEN FLAILS AWAY AT THE FONZ

BY MICHAEL KRAMER



Sygma.

IT WAS A MUST-WIN SITUATION FOR both teams last Tuesday night. The Mets had to take Game Three in Boston to stay competitive in the World Series, and Mark Green had to score a knockout in Albany during his debate with Al D'Amato for the U.S. Senate. The Mets did their job. Green failed.

As telegraphed in advance, Green's strategy was simple. To have any chance of erasing D'Amato's huge lead in the polls—over 40 points in most surveys—Green had to make D'Amato blow. "Al's got to lose it," said a Green aide before the debate. "Anything else won't be enough. Anything less will just come down to the same charge and countercharge that's been going on for months."

The Greenies were confident. "We've got a psychological profile of D'Amato," crowed Green's press secretary. "We know where all his buttons are."

Green was well prepared and forceful. He pushed all the buttons, and without question, D'Amato was roughed up. But the senator stayed cool. No veins popped. No fists pounded. There wouldn't be any film of D'Amato raving.

"I loaded my slingshot with a rock called truth," said Green of his performance—and maybe he did. But it was D'Amato who got the spin right. "The whole thing," said the senator afterward, "was about a very bright ideologue trying to incite me, and my doing everything in my power to appear and to remain senatorial. I had to bite my tongue and stare straight ahead—I really might have blown if I'd looked at him—but I did it. But let me tell you, it wasn't easy."

That's putting it mildly. D'Amato had earlier twitted Green—a major Mets fan—by having ex-Met Ed Kranepool endorse him in a TV commercial. (The spot was later withdrawn after the Mets objected to the use of the team's name.) And the senator had cleverly arranged for the debate to take place during the World Series—the less television exposure for Green, the better. But D'Amato still had to grin and bear it in the same room with his challenger.

And Green got right to the point, both in Albany and at the next morning's second and final debate, in Manhattan. He was snide when he wanted to be—"I'm sure [D'Amato] read *some* books while he was in college"—but for the most part, Green simply trotted out the oldies but goodies he'd used hundreds of times on the stump. He called D'Amato a "consumer fraud" unfit to be a senator. "He comes out of Joe Margiotta's corrupt Nassau County machine," said Green. "He's put his Senate seat up for sale.... He has such a high regard for the truth that he uses it sparingly."

D'Amato took it calmly and, except for a tightening of his lips, without noticeable discomfort.

CONSIDERING THE STAKES, IT has been a curious, almost invisible campaign. With his multi-million-dollar war chest, D'Amato has been all over the tube, but the senator himself has pretty much stayed in Washington on government business—a schedule that suits him perfectly. "What I'd really like," D'Amato said after Game Three, "is for the Mets to win in seven. That will delay people's attention to just a few days before the election," November 4.

From the start then, Green has faced the problem of smoking out an elusive and popular opponent. And in the end, he may be judged successful only in proving the limits of righteousness as a political strategy.

Green opened his campaign by detailing a list of D'Amato's Senate votes, a litany he labeled "anti-New York." But most of the votes were cast more than four years ago—D'Amato's positions have evolved toward the center almost across the board in the past few years—and the press was already familiar with the list. Little attention was paid.

Without the dollars to advertise the charges he says the media won't report—he's *still* waiting for the kind of significant money that could buy a block of commercial time—Green has switched gears. Now he says, "The issue is that D'Amato can't be trusted. It's ethics that's going to do him in."

Perhaps, but not yet. "Green's stuff hasn't resonated for a number of reasons," says media consultant David Garth. "Mostly it's because Green has been coming across as too shrill. People are turned off by it, and doubly so when he appears arrogant, which is often." The identical problem haunted Carol Bellamy in her race against Ed Koch last year. To attract attention, Bellamy raised her level of rhetoric and eventually crossed the line. Quickly, she was dismissed as a carping critic with nothing positive to offer. Garth, for one, thinks the same fate may befall Green.

Politically, the campaign's most interesting action has been at the periphery. The first surprise came on the day after the Senate primary, when Ed Koch abandoned his fellow Democrat. "Al D'Amato is a superb senator," said the mayor. "I don't happen to agree with Mark Green's philosophy, so I am *never* going to endorse him."

Another surprise came later, when John Dyson *did* endorse Green. Green had beaten Dyson in the Democratic primary, and Dyson was—and technically still is—on the Liberal line. During their contest (more bitter even than the Green-

GREEN HAS LEARNED HOW POLITICIANS OPERATE, ESPECIALLY WHEN THEY'RE STRAPPED FOR CASH.

GREENBACKERS: *Andy Stein and Warren Beatty helped their candidate with fund-raising.*

D'Amato clash), Green had called Dyson a "liar" and a "closet Republican," and Dyson had given as good as he got.

It took a fair amount of doing to turn Dyson around. On September 23, Green sent Dyson a letter of apology. "I never questioned or intended to question your integrity or competence," wrote Green, who had, in fact, done exactly that over many months. Green's note wasn't enough. Governor Cuomo had to help persuade Dyson to support Green, and when Dyson finally agreed, Green was forced to endorse several Dyson positions he'd previously called "flaky"—most notably a proposal to pay off South American farmers *not* to grow coca, the source for cocaine and crack.

"John's endorsement is terribly significant," says Green. "His support and the support of his supporters could make the difference." More likely, Green was closer to the mark when he earlier derided Dyson's political base as "a teardrop in an ocean of votes."

The most intriguing performance of all has been Mario Cuomo's. The governor encouraged Dyson to run, on the theory that beating D'Amato would require mega-cash—and Dyson, as everyone knew, had it and was willing to spend it. There was talk that Cuomo privately preferred D'Amato to Green, but the bottom line is that Cuomo has been working for Green ever since the primary. He has bashed D'Amato in speeches and urged Green's election, if only to help return the Senate to Democratic control. Cuomo even has the starring role in the one TV spot Green's been able to put on the air so far. "I know a champion when I see one," says the governor in his voice-over. ". . . Mark Green . . . can't be bought."

Since Cuomo is widely believed to be headed toward the all-time plurality record, Green is trying hard to ride his coattails. Wherever he goes, after invoking his long association with Ralph Nader, Green almost always mentions Cuomo and himself in the same breath.

ENDORSEMENTS ARE FINE AND generally better to have than not, but sooner or later a candidate must stand on his own. Which leads to Green's laceration of D'Amato as "Senator Shakedown"—the platform on which Green's campaign stands.

There are four stops on the regular tour. Green denounces D'Amato for accepting more than $500,000 in contributions from Wall Street types while considering legislation affecting them. He questions profitable stock investments D'Amato made after becoming chairman of a Senate securities subcommittee. And he seeks to link D'Amato to the mob for accepting contributions from people associated with organized crime, particularly Philip Basile.

The D'Amato-Basile connection goes further. D'Amato was the only character witness at Basile's 1983 trial on charges of conspiring with an organized-crime figure to win the early release of a drug dealer from prison. In 1984, after Basile was convicted, the D'Amato campaign accepted a $500 contribution from him.

D'Amato has denied any wrongdoing, and nothing illegal has been officially charged. He says that he testified for Basile because he knew him as a neighbor on Long Island and that he knew nothing of Basile's Mafia ties. D'Amato also points out that he returned Basile's post-conviction contribution a few weeks ago, "as soon as I learned of it." Green is seeking to make hay on this last point. He reminds his listeners that "D'Amato's hometown newspaper, *Newsday,* reported the Basile contribution to D'Amato months before D'Amato returned it. D'Amato had to know."

"I've got 30,000 contributors," says D'Amato. "I didn't know till I knew, and then I sent the money back."

The fourth issue, and the one that Green pushes above all, concerns D'Amato's early career as the town supervisor of Hempstead and his involvement in a longtime system that forced Nassau County employees to make political contributions to the Republican party. Actually, the kickback scheme became an issue in the 1980 senatorial campaign, but D'Amato, who had been a big wheel in the Nassau GOP for years, survived it easily. Since then, however, the issue has been tried in court, and this is the first time D'Amato has had to confront the full extent of his activities during an election campaign. And even though D'Amato was not a defendant, his testimony at the kickback trial was revealing. The best summary of the complicated case appeared in a New York *Times* editorial:

> In the teeth of compelling court evidence, Senator Alfonse D'Amato . . . continues to insist he didn't know something that in the 1970's every Nassau County politician had to know: public employees who wanted to be hired or promoted in the county had to kick back 1 percent of their pay to the Republican Party, which controlled the county.
>
> Indeed, it has become clear that the Senator not only knew about the kickback system while serving as a county and town official but also helped run it; and not only helped run it, but also misled a Federal grand jury that looked into the matter in 1975. . . .
>
> In 1975, when asked before the grand jury about a kickback system, Mr. D'Amato depicted himself as almost naïvely innocent. . . . He said, under oath: "To my knowledge officially and unofficially no one has ever come to me and complained to me and made known that type of policy. . . . I would certainly use my influence to see to it that it would not be collected. . . ."
>
> Summoned as a witness in the civil kickback trial, the Senator knew he would have to explain [a 1971 letter in which his knowledge of the system was perfectly clear]. What did he say?
>
> Contributions were "obviously a factor" in municipal jobs, but they were "voluntary," not coercive. . . .
>
> A useful . . . step would be for the Senator to own up that he trafficked in and helped maintain a sleazy system. In other words, come clean.

"I did come clean," says D'Amato. "How much more clean do they want? I said, Yes, there was the system. I still say I didn't feel it was coercive, although now I can see how others might have felt threatened if they didn't give the 1 percent and how others outside the county might look at what we had there and see not merely a fiefdom, but a *thief*dom."

THE CHANCE OF D'AMATO'S BEing booted from office for his part in an illegal practice perpetrated over a decade ago seems remote. But it's "all part of a pattern," says Green, "a pattern of D'Amato's stinking, corrupt politics."

By contrast, Green is squeaky clean—at least in his own mind and in the minds of his admirers. "I've carefully observed people under pressure, people who have been tempted," says Ralph Nader. "I have never known a more authentically honest person. Not just substantially honest but completely honest. Mark has impeccable integrity." "D'Amato's record of unsavory conduct disqualifies him from office," says Green. "He's flunked the ethics test. I'm different. I'm honest."

Nevertheless, Green has more than a nodding acquaintance with how politicians operate, especially when they're strapped for cash. Consider, as an example, how Green handled the problem of the debts incurred in his losing 1980 congressional race against Representative Bill Green on Manhattan's East Side.

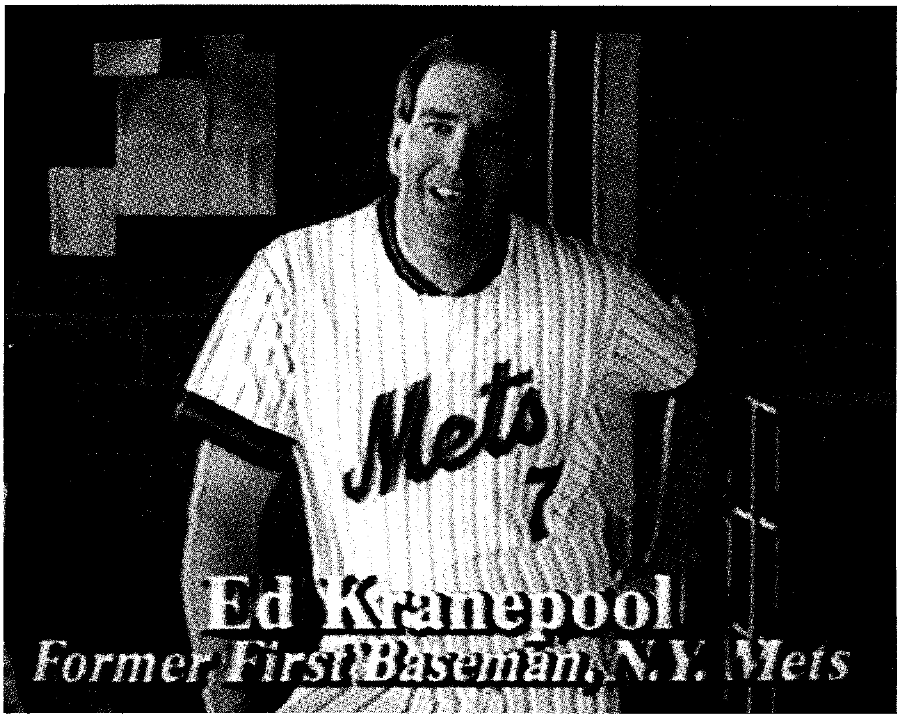
By 1985, Mark Green still owed over $20,000 to vendors, companies that had provided everything from phone service to photocopying for the 1980 effort. In mid-February 1985, Green sent nearly identical letters to a dozen or so creditors, who included some friends who had lent money to the 1980 campaign but had never been paid back. Green pleaded poverty. The letters were written over the signature of Green's brother Steve, who had been treasurer of the congressional race and is still the major force in Mark's fund-raising operation. "Initially," said the letters, "we anticipated retiring the bulk of the debt by means of a series of concerts performed by a good friend of Mark's, Harry Chapin, who, as you recall, tragically died in a car accident in July 1981. . . . Given how long you and we have had to carry this debt and given our unsuccessful efforts to date to repay it, we would like to make an offer . . . to settle finally the outstanding charge."

Each creditor was asked to take around 30 cents on the dollar and to write off the remainder. On the surface, there wasn't anything unusual about Green's request. Most candidates, and particularly losing ones, are almost always in debt, and vendors who do business with politicians do so at their peril and generally know it.

What is different about the Green settlement offer, however, was its timing. For at the very moment that Green was telling his creditors that he was broke, he was putting together a successful fund-raiser whose sponsors included Mario Cuomo, Warren Beatty, Diane Keaton, Carly Simon, Gloria Steinem, and a slew of other celebrities. Overall, that fund-raiser brought in close to $50,000, more than enough to pay off all the earlier debts *in full.* But less than $9,000 was allocated for that purpose. The rest was held for an unspecified "future race" that has turned out to be the current one against D'Amato.

"Every candidate has this problem when you run multiple races," says Green. "You have to decide whether to retire a debt or provide for a small nest egg to run for another office. And there really wasn't any problem. The invitation said the fund-raiser was for both purposes. So there was full disclosure, and none of the creditors complained, so they were happy."

Well, not all of them. Alan Gotthelf, who had taught government to Green at Cornell in 1963, had lent the 1980 Mark Green for Congress campaign $1,000. Gotthelf read the small *Times* story about the star-studded fund-raiser and wanted his money back. "I wrote to the Greens," says Gotthelf, "but I still haven't gotten all my money. I still want Mark to win, but I must tell you that the way I was treated doesn't really surprise me. I would have gladly accepted a call or a note from Mark, but I've heard nothing. Mark doesn't have much warmth. It's mostly ego. You could see it even at Cornell when he was upset that I only gave him an 85. I think he's one of those people who love humanity in general but


Mets
7
Ed Kranepool
Former First Baseman, N.Y. Mets

BENCHED: *D'Amato had to scrap his Kranepool spots.*

Photograph by Donal Holway.

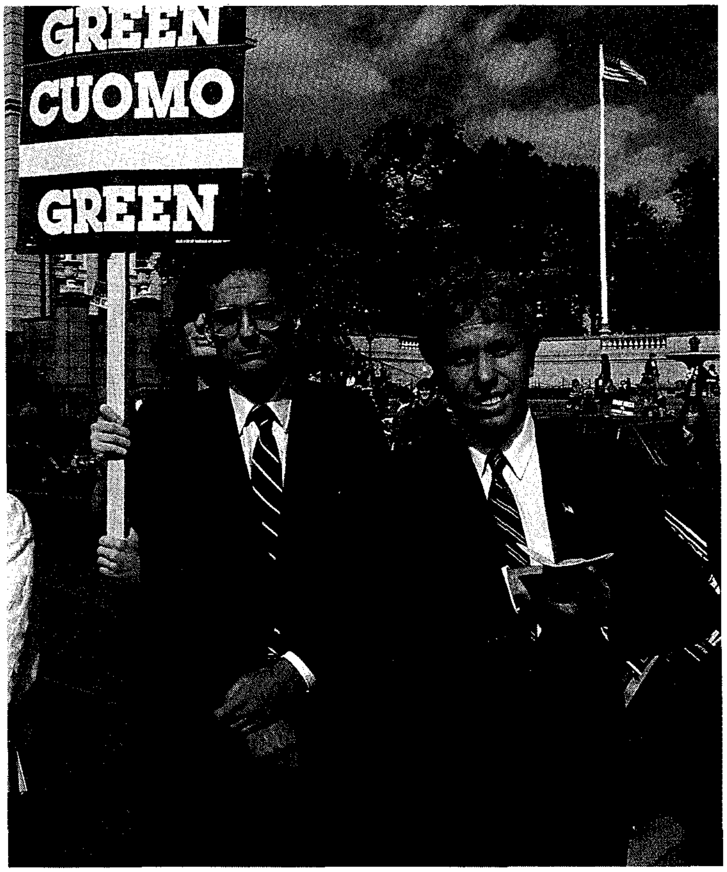
FROM GREEN'S POINT OF VIEW, D'AMATO IS SIMPLY THE WRONG *KIND* OF SENATOR FOR NEW YORK.

don't like individuals very much."

Of nine other creditors contacted by *New York,* none was aware that Green was flush with funds when they settled their old debts. Only Gotthelf put two and two together, and he had no reason to know that the whole story was even more interesting.

What really happened, say three people who worked for the Green effort, was this: Green knew he had a debt problem, knew he'd pull in big bucks at the fundraiser, and was eager to allot as few dollars as possible to the creditors. The most senior member of Green's staff at the time—and one of the people Green himself said *New York* should contact—was Steve Kaufman, who was then executive director of Green's tax-exempt think tank, the Democracy Project. Kaufman was honest enough to explain truthfully and on the record what took place. "It was Mark who dictated the letter that I then typed up," says Kaufman. When asked who actually had signed the letter—Steve Green's purported signature wasn't even close to genuine—Kaufman admitted that he had. "Mark directed me to sign Steve's name," says Kaufman, who also confirms that some of the letters were back-dated. "Mark felt it was better to have the dates on the letters officially precede the party," explains Kaufman. "He wanted to be able to say that at the time the letters were dated, we didn't really have money on hand. But of course, we did. What happened was that Mark arbitrarily decided how much should be available for the creditors to split, and I was in charge of making sure not a dollar more was put in the old account for the purpose of paying them off. He wanted the most money possible left for the next race, and he monitored it all very carefully." Two other former Green staffers confirm that the payment plan originated with Green and was directed by him.

As schemes go, it would be ludicrous to equate Green's dealings with creditors with the Nassau County GOP kickback system of which D'Amato was a part. The point is only that Green should be viewed as a politician, too.



RAIDER AIDER: *"Mark has impeccable integrity," says Ralph Nader.*

GREEN HAS LEARNED A FEW other political tricks along the way, like having it both ways on a policy issue. When Dyson endorsed him, it appeared that Green changed his view on Star Wars in order to accommodate Dyson's support for Strategic Defense Initiative research. Green vigorously denied this. "I didn't flip-flop, and I can prove it," he said. Indeed, in answer to an interest-group questionnaire, Green supported funding Star Wars research while opposing testing and deployment.

But you would never glean Green's "true" position from listening to him campaign. He regularly trashes Star Wars as "a science-fiction fantasy that no physicist on earth thinks can work," a "Rube Goldberg idea that is robbing the precious money needed for our cities." And you'd never know Green's real thinking if you've read his campaign brochures, which state unequivocally that "Mark Green opposes funding for the extravagant Star Wars program."

And then there's the question of PACs, or, more precisely, Green's refusal to take campaign contributions from political-action committees. He is really quite self-righteous about it—no other word fairly describes his posturing on the subject—but the moral certainty he articulates today has been less than certain in the past.

In a 1972 book, Green railed against the evils of PACs. Then, in the 1980 congressional race, Green himself took about 20 percent of his $250,000 from PACs. "After the [1980] election," said Green last May, "I said that's it. When I run again, I want to be the first candidate in New York history to reject PAC gifts, which I have done." But in 1985, Green took almost $5,000 in PAC contributions. "I returned the money when I found out about it," says Green, echoing D'Amato's defense in the Basile case. Actually, he returned it thirteen months after he got it, which was a week before he testified against PAC contributions before a Senate committee.

"What was going on," says a former Green aide, "was that we got the use of the PAC money when we needed money desperately. When he finally sent back that PAC money, he'd had it for a year, and when he did get rid of it, he could then go to Washington with his anti-PAC position clean."

While D'Amato's public record is long, Green's is scanty. Other than the dozen books he's written, co-written, or edited, Green's major accomplishments have come as a public-interest lawyer. He was largely responsible for some significant consumer legislation during the time he worked with Ralph Nader. One lawsuit, for instance, won for gas stations the right to charge cash-paying customers less than credit-card users. Another forced the government to release the names of American companies cooperating with the Arab boycott of Israel.

CROSSOVER DREAM: *D'Amato "brings home the bacon," says Ed Koch.*

But lawsuits alone do not a senator make. So, to buttress his credentials, Green has come out with "50 New Solutions for America's Future." A candidate, says Green, "should ... explain not only what he's *against,* but what he's for." Read the fine print in the "50 packet" and you'll discover that—like Gary Hart's "*new* idea"—Green's "*new* solutions" have actually been proposed by others or have already been implemented elsewhere. This is not to say the ideas aren't good, although some are pedestrian. But borrowed notions are less impressive than original ones—at least in the political marketplace.

Actually, the most interesting part of Green's solutions is the "four unifying principles" he detects in them. Taken together, the four points (closer to being contradictions than unifiers) reveal a candidate straddling the ideological fence, a Democrat eager to combine traditional liberalism with the best of Reaganism. He wants policies, he explains, that "can be tough-minded *and* kindhearted."

Unifier No. 1 holds that "government should get off our backs—*and* be on the side of those most in need." Unifier No. 2 offers "market-plus economics"—Green pays homage to "private initiative as the engine of economic growth," but adds that "government has a role to ensure that [free enterprise] is on the right track." Unifier No. 3 says, "The best way to help people is to give them not only programs but responsibility." Unifier No. 4 says, "America must be second to none militarily—yet we can best advance the interests of democracy abroad when we flex our *moral muscle.*"

DESPITE THIS HO-HUMMERY (and yes, you are correct if you noticed not only the Reaganisms but also some of the president's exact words), Green and D'Amato differ strenuously on some important issues. Leading the list is abortion, the topic that most rouses Green's audiences.

Green favors the traditional Democratic position. He supports a woman's right to choose and says the government is obliged to fund the abortions of those who can't afford them. D'Amato, no doubt influenced by being on the Right-to-Life as well as the Republican and Conservative lines, has consistently opposed abortion, even in the cases of rape and incest. "I see the rape-and-incest exception as opening the door to the total legalization of abortion," says D'Amato. "It's a close question, and I wouldn't condemn anyone for doing it, and frankly, if it was my daughter that was raped and she wanted an abortion, I'd pay for it. But I'm against the Fed's providing the funds for it."

In other words, in D'Amato's view, the *poor* victim of a rape might be forced to have the baby simply because she can't pay to abort it. "Look," says D'Amato, "I'm not a crusader for the Right-to-Life stuff and never would be. And I draw the line when some of my colleagues advocate defunding Planned Parenthood because they do some abortion counseling. So now I'm getting it from both sides."

On foreign-policy questions, both candidates pass the pro-Israel test, a necessity when running in New York. But they differ on other matters, like Star Wars (D'Amato favors it down the line), South Africa (Green supports stronger sanctions than D'Amato does), and Nicaragua (D'Amato is pro-*contra,* Green is anti).

No surprises when you think about it, but the Nicaragua issue brings out Green's most left-leaning views. Although he acknowledges that the Sandinistas are "not Girl Scouts," Green has consistently viewed the rigged Nicaraguan election as a triumph of democracy. "If it's a Marxist dictatorship," he's asked, "why was there an election where they [the Sandinistas] got only 61 percent of the vote?" The answer is that the *comandantes* hoped it would look better that way.

GREEN'S REAL PROBlem is not his lack of money, or the difficulty he's had sticking D'Amato with a list of "bad" votes, or D'Amato's refusal to be provoked, or even Green's own inability to overcome his sometimes off-putting nature. Green's problem is the widespread perception that D'Amato has been a good senator, an evaluation Green would find inexplicable even if he didn't believe that D'Amato was corrupt or that he had voted wrong.

Green thinks that D'Amato is the wrong *kind* of senator for New York. "We have a tradition of statesman senators," says Green. "When it comes to big-picture issues, D'Amato is a tourist in Washington. He does the nitty-gritty work, but I'd appoint five Al D'Amatos to do that."

Green misses a significant point common to all bureaucracies: When the boss hollers, things get done. A staffer's call often goes unreturned.

To Senator Lowell Weicker, a maverick Connecticut Republican whose politics are decidedly to the left of D'Amato's, Green's argument is nonsense. "It's an elitist view in a time of massive federal cuts," Weicker has said, "a time when states need an effective voice to fight for their share of a shrinking pie. I was sour on D'Amato in the beginning. Since then, I've come to admire him greatly. He's an incredible pick-and-shovel man for New York. He's proved that an assemblyman in the Senate is exactly what New York—and a lot of other states—needs."

Weicker's view is shared by a number of Democratic leaders around New York, not just Mayor Koch. And when you talk to these people—the local officials whose jurisdictions are threatened by federal funding cuts on a daily basis—they almost invariably sound like Koch. "Generally," the mayor has said, "D'Amato brings home the bacon. We'd be worse off without him there to hound the Feds for the money we need. He delivers. That's why he should stay."

At the end of the last debate, Green said it was time for a public-interest lawyer like him to be a senator. No doubt the Senate could use one. But it looks like it will have to be someone other than Green—or Green at a later date. Unless he blows in the final days, or someone comes up with something more than the rumors that have always circulated about D'Amato, it'll be six more years for the Fonz. ■

Photograph by Mario Suriani/Photoreporters.

POWER HOUSE

HOW THE FOUR SEASONS DOES IT

BY PETER HELLMAN

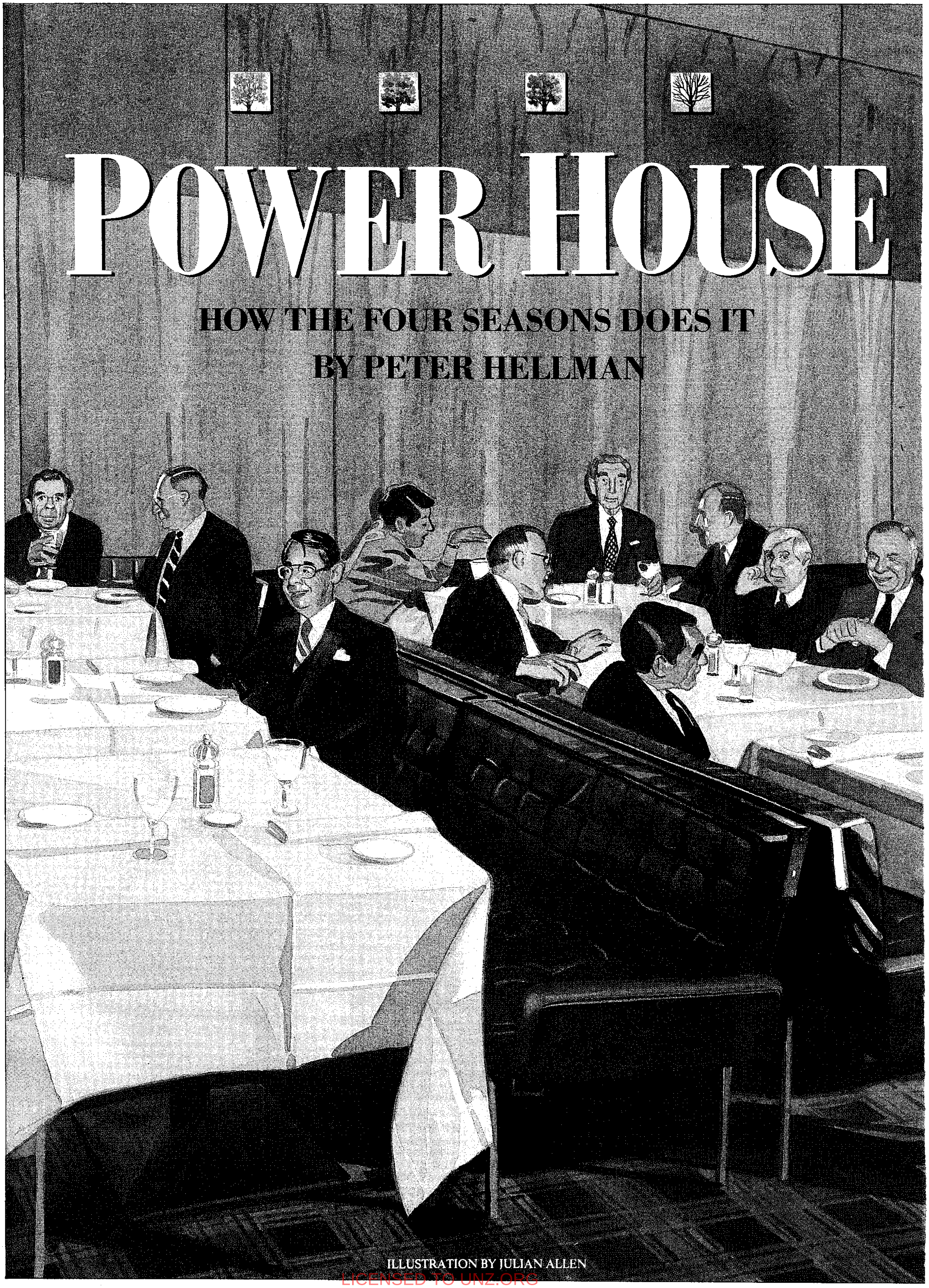
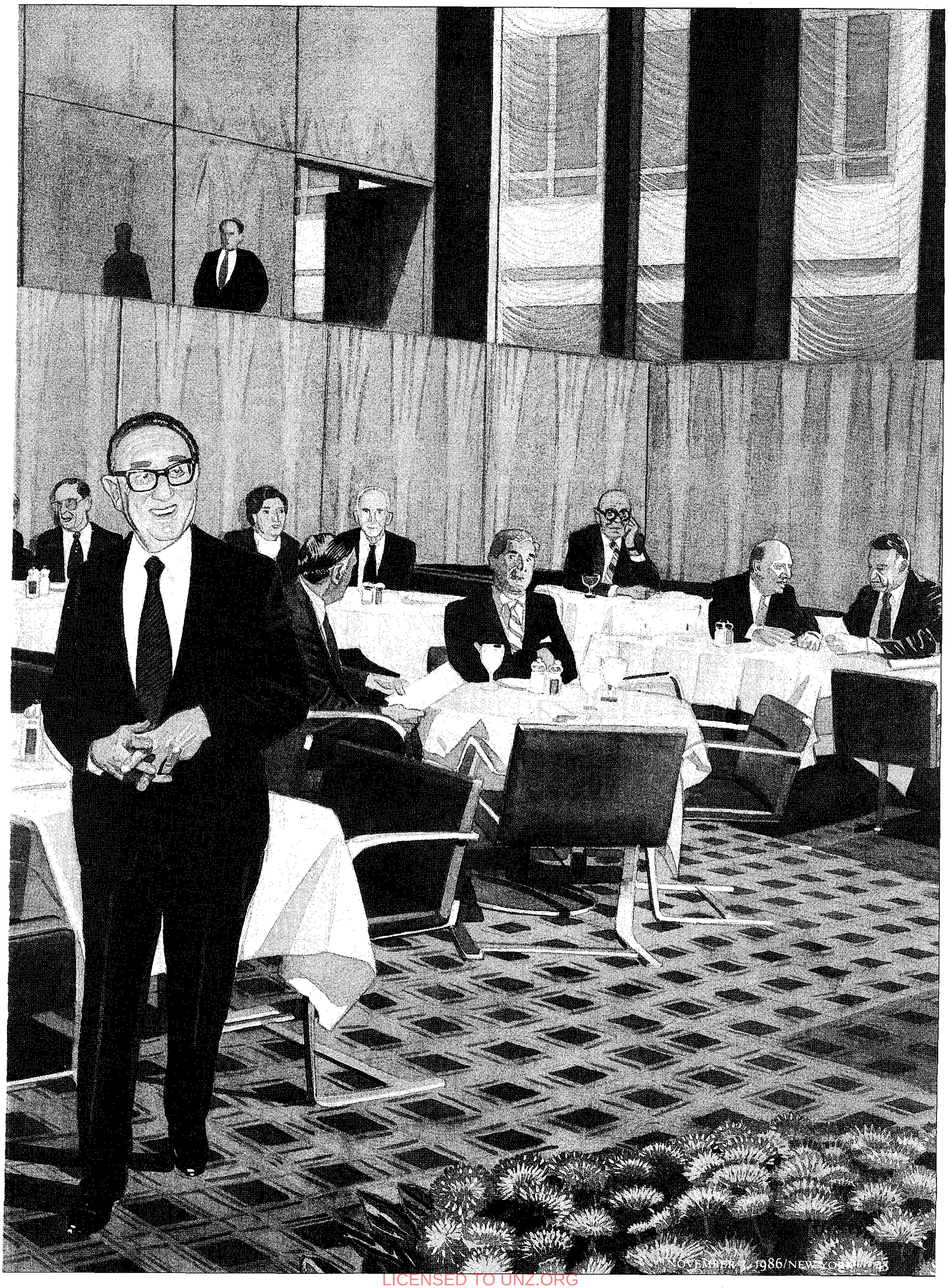


ILLUSTRATION BY JULIAN ALLEN



IT'S JUST BEFORE NOON ON A TUESday at the Four Seasons, perhaps the most remarkable of the city's 15,000 restaurants. At the rear of the enormous kitchen, chef Seppi Renggli is banging a folded damask napkin with a mallet, crushing peanuts for shrimp curry. As one of the highest-paid restaurant chefs in America, Renggli hardly has to crush his own peanuts, but he likes doing it. Besides, his kitchen runs so smoothly that he can turn to the details,confident that all is going well—even though he and his staff of 32 will have to produce up to a thousand meals by the end of the day for a most demanding clientele. With the average tab running $95 per person with wine, tax, and tip, the clientele has a right to be demanding.

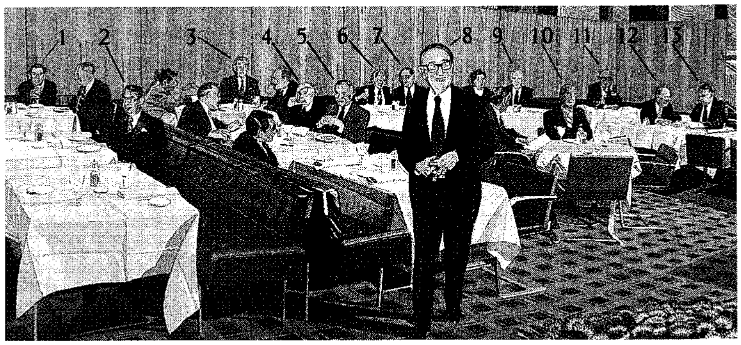
At the front desk of the restaurant, co-owner Tom Margittai, a tall, dark-eyed man of 58, wearing a tan suit and tan loafers, awaits the first customer. Normally, his partner, Paul Kovi, 60, would be here as well, but Kovi is readying himself for a trip to Budapest to visit his 87-year-old mother. As usual, Kovi has already spent an hour this morning assigning tables for lunch as carefully as if he were plotting moves on a chessboard.

The restaurant's general manager, Swiss-born Alex von Bidder, 36, joins Margittai, having spent the last ten minutes darting about the premises, checking that the front sidewalk is clean (at 7 A.M., a bum had been stretched out in the doorway), that each rest room is immaculate, that first-aid kits are in the checkrooms, that the dishwashing crew is present, that the captains are perfect in their $500 Italian wool suits. "There's no front of the theater without the back of the theater," von Bidder says.

Lunch today will be what von Bidder calls "celebrity city." Each weekday for more than a decade, high-profile New Yorkers have been converging on the Bar Room of this restaurant as if it were the only place in town. Just plain prosperous people come, too; they are the backbone of the business. But what von Bidder means is that today the celebrities won't just be sprinkled about. Under Kovi's seating plan, the knowns will all but push out the unknowns—a total rout.

The regal older woman who arrives one minute before noon, however, is unknown to management and has no reservation. She wants a table for four. "My guests are waiting downstairs," she says loftily. Margittai is taken aback. At any of the city's best midtown restaurants, a reservation is necessary for lunch. Still, Margittai looks crushed as he says, bowing slightly, "I'm desperately sorry, Madame, but we're absolutely full."

At 12:02, a bearded man says, "I'm here for Mary Boone." The SoHo art dealer soon follows. She has asked for an out-of-the-way table—an odd request, given that the Four Seasons is an ultimately public restaurant. Kovi has assigned Boone and her two guests to a table at the balcony's rear wall. But even that isn't private enough for Boone, so she is moved to a private dining room. A group of businessmen are ushered to the round table at the center of the Bar Room (which was known as the Grill Room when precision grilling was the theme there). They are awaiting Pete Peterson, former chairman of Lehman Brothers. A young man arrives to await his host, Henry Kissinger, while a pair of security men seated under the big ficus tree opposite the reception desk wait for Kissinger, too.



LUNCHTIME IN THE BAR ROOM: *(1) S. I. Newhouse, (2) Pete Peterson, (3) John Loeb, (4) John Fairchild, (5) Bill Blass, (6) Michael Korda, (7) Mort Janklow, (8) Henry Kissinger, (9) Alexander Liberman, (10) Nelson Doubleday, (11) Philip Johnson, (12) Larry Tisch, (13) Bob Tisch.*

"Hello, Si," says Margittai, as the publishing prince S. I. Newhouse strolls in with his nephew Steven for his regular Tuesday lunch. (First names can be the rule among the regulars—an informality that would be unthinkable at European restaurants of this class.) The two men are seated at the booth in the right corner along the rear wall. By custom, the five booths along that wall are the most favored in the house—and those in the two corners most favored of all. Men of wealth and power have pushed hard to be seated there and gotten nowhere with Kovi and Margittai. The only customer who could dislodge Newhouse from his corner table is architect Philip Johnson, whose design for this restaurant has been periodically refined and refreshed over the last 27 years. Normally, Johnson is here every day, often with his partner, John Burgee. But a heart problem has put him in the hospital for a few days. Young Sam Bronfman, whose father is chairman of Seagram, gets a table on the balcony—proving that your name on the building doesn't necessarily rate a table on the floor.

The real-estate tycoon turned publisher Mortimer Zuckerman wanders in and is given a front table. One rear-wall booth goes to Barbara Walters, agent Mort Janklow, and Richard Snyder, chairman of Simon & Schuster. Chris Whittle, recently parted from his publishing partner Phillip Moffitt, is seated at a front table. To his right is an unlikely trio: Bill Agee, former chairman of the Bendix Corporation; his wife, Mary Cunningham; and pianist Peter Duchin. Duchin and Newhouse are tieless—an informality that is not allowed at other top restaurants. But, Margittai says, "a man can be very nicely, very expensively dressed without wearing a tie. Should we bar him but welcome somebody in a polyester suit and a stained tie?"

Peter Ueberroth and TV magnate Norman Lear arrive and are seated in the Pool Room. As Ellen Levine, the editor of *Woman's Day*, checks in, she tells Margittai that she has seen security people outside. "Is somebody very important here today?" she asks.

"You," says Margittai.

Pete Peterson arrives a full hour after the rest of his party, to a chorus of "Hello, boss." Then the "somebody very important" comes up the steps. Just before reaching the top, Kissinger stumbles, but catches himself in time to avert a fall. He gives a bright but embarrassed smile to the Bar Room, as if expecting people to be watching. Nobody looks up. This restaurant isn't for gawkers.

Over the course of a week, other regulars in the Bar Room include financiers John Loeb and Sandy Weill. Newhouse lunches on different days with his top executives from Random House and Condé Nast, particularly editorial director Alexander Liberman. Indeed, the Bar Room is a canteen of sorts for Condé Nast editors from *Vogue, Gentlemen's Quarterly,* and *House & Garden. New Yorker* publisher Steve Florio is there a lot. So are columnist Jim Brady, real-estate man Lew Rudin, and Marvin Josephson, the entertainment mogul who has represented Kissinger. One day not long ago, Leonard Lauder shared a corner booth with Leslie Wexner of The Limited—two princes of commerce having a sit-down.

The busiest person in the Bar Room during lunch is its manager, 33-year-old Tuscan-born Julian Niccolini. He also has the sharpest tongue at the restaurant. A year or so ago, for example, he made a remark about Perry Ellis to fashion publisher John Fairchild, who had entertained Ellis at the restaurant the previous week. The comment an-

Sygma

TWO AT THE TOP: *Co-owners Paul Kovi and Tom Margittai during a quiet moment in the Pool Room.*

gered Fairchild, and he swore never to return to the Four Seasons—a resolution he kept for over a year. "You can't hold a grudge forever," says Fairchild today. But he makes it clear that the Four Seasons is not his favorite restaurant. "The women you see there don't dress very well," he says.

Still, it was to the Four Seasons that Fairchild repaired at the height of his recent spat with Brady. Their dispute seemed to center on Brady's new novel, a fashion-world confection that includes an imperious character said by some to resemble Fairchild. Things really heated up when Bill Blass withdrew as host of a Brady book party and Pat Buckley—a friend of the principals all around—declared she was just sick over the whole affair. In any case, while news of the feud was still circulating in the columns, Fairchild could be seen lunching at the big round table in the center of the Bar Room, surrounded by Blass, Buckley, Ralph Lauren, and Oscar de la Renta. Fairchild couldn't have found a more conspicuous place to make his show of force.

THE FOUR SEASONS WAS BORN DIFFERENT 27 years ago, and it remains different today. It's still the only luxury walk-up restaurant in town (Palio's second-floor dining room is reached by elevator). Despite the advent of many new restaurants of real splendor, the Four Seasons is still the only one grand enough to hang a titanic Picasso in the hallway (a 1919 stage curtain for *The Three Cornered Hat*) and the only one of its size to use nothing but silver plate for its serving dishes and platters. The owners are so finicky that they had cloth custom-manufactured to get the "azalea" hue they wanted in the spring uniforms. Unhappy with the way wineglasses were coming out of the dishwasher, they spent $11,000 to raise the water temperature from 205 to 218 degrees—and got more sparkle for their effort. No other restaurant keeps on the premises both a full-time seamstress and a chef who cooks only for the staff.

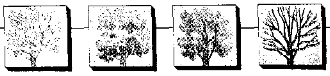
By critical consensus, the food at the Four Seasons is not the absolute best in town. A handful of French restaurants, headed by Lutèce, usually get the top rating, but those places are all much smaller than the Four Seasons. "We are the largest à la carte restaurant in the world," says Margittai. In other words, if it is at all possible, you can get what you want, whether or not it is on the menu.

Margittai and Kovi project that the restaurant will gross $14-million this year, a figure dwarfed by the $24 million rung up at Windows on the World. But Margittai puts that restaurant in another class. "Windows is a nice, medium-priced, tablecloth restaurant," he says.

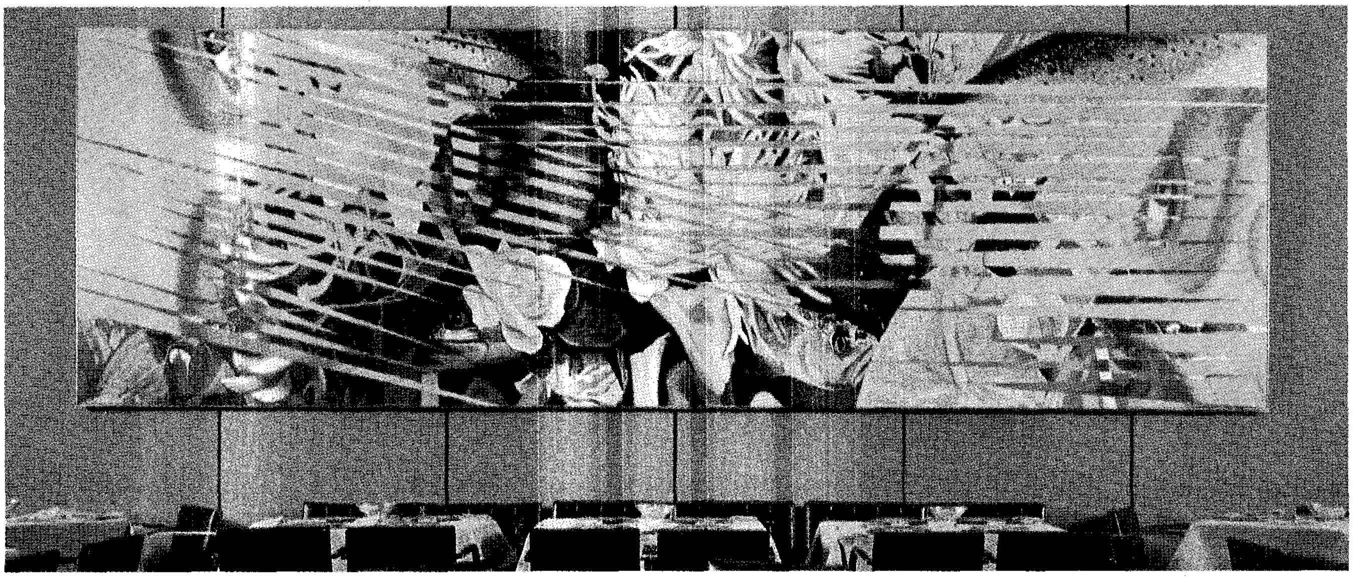
The Four Seasons' special standing is illuminated by *The Zagat New York City Restaurant Survey,* which uses customer reports to rate restaurants. Four establishments get higher ratings: Lutèce, the Quilted Giraffe, Chanterelle, and La Côte Basque. But when the Zagat guide asked its contributors to name their *favorite* restaurants, the Four Seasons surpassed all but Lutèce. "Six hundred eighty-one customers heap superlatives upon superlatives," said the guide.

In a twenty-fifth-birthday appraisal of the restaurant (*New York,* June 18, 1984), Gael Greene admitted to a "love affair" with the Four Seasons. As with most affairs, however, this one has had ups and downs. "I've slept through dinners without a stirring mouthful, and I've thrilled to dazzling flavor," wrote

PHOTOGRAPHED BY DANA FINEMAN



FOR A TIME, NOT SO LONG AGO, THE FOUR SEASONS WAS DYING, SHUNNED BY THE VERY PEOPLE WHO NOW CLAMOR FOR ENTRY.



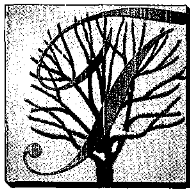
POOL ROOM DELICACY: *James Rosenquist's* Fish, Flowers, Females *brightens the east wall.*

Greene. But, through it all, "I've never booked a table . . . without a thrill of expectation."

The clientele of the Four Seasons is the most distinguished of its kind in the city. These regular customers aren't socialites, pols, or old-line corporate chieftains. Rather, as Joe Baum, the creator of the Four Seasons, puts it, they're the "achievers," and the restaurant commands their loyalty to a degree unheard of in the business. Nine tenths of the Bar Room trade comes at least once a week. Half of the Pool Room clientele at dinner is known to the management by name. The natural comparison is with the "21" Club, though the crowd there is not the lively communications-and-arts family that claims the Four Seasons as its own. "Their clientele still prefers a martini with an olive and a good steak," says Margittai. (The "21" Club will undergo a face-lift starting in January, however, as Arcadia's Anne Rosenzweig and Ken Aretsky take over.)

Like the regulars at "21," the Four Seasons crowd treats the restaurant as a preferred substitute for the old—and presumably stuffy—private clubs. "Clubs stink," says Philip Johnson. "Union Club—just the name sends shivers up my spine." (Johnson must be forgiven a slight inconsistency—he's a member of the Century.) Four Seasons regulars often ask for unusual favors. On one recent afternoon, Alex von Bidder could be found on the phone in his tiny office, trying to get a reservation for Cathie Black, the publisher of *USA Today,* at the popular Paris restaurant Jamin. (Jamin's maître d' insisted that nothing was available on the requested nights.)

Perhaps what's most remarkable about the Four Seasons, however, is that for a period in the seventies, it was near death, empty and shunned by those who now clamor for entry. But that was before Margittai and Kovi owned it. Now that both men are approaching retirement age, the question of succession comes up—fueled by current talk in the restaurant world that the Four Seasons is for sale for $25 million. Kovi laughs at that. The "21" Club, after all, was sold for about $20 million last year, and the price included the land and the building. All that the Four Seasons' owners have is a lease with about twelve years to run. But Kovi acknowledges that things might change. "Talk to us after the New Year," he says. "Even if the Four Seasons were to be bought, the new owners would want Tom and me to remain in place for three to five years. So no matter what, we expect to be here for quite a while."



THE SINGULARITY OF THE FOUR SEASONS begins with what Johnson calls its bones. The unadorned metal entrance canopy on 52nd Street between Park and Lexington Avenues hardly hints at the space within. The ground-floor anteroom is all travertine marble, unpolished and cold. The Mies table and Barcelona chairs, huddled in a corner under the stairs, do not encourage sitting. The four seasonal photos on the walls are empty of human faces. You can't see up the stairway.

Margittai points out that the first walk up those eighteen steps to the restaurant itself is somehow daunting. The sudden thrust of the twenty-foot ceilings is part of the reason. But the most powerful effect is created by the mighty Richard Lippold sculpture, with its 3,000 suspended bronze rods, and by the matched French walnut panels. The scene is simply majestic—and all that vertical space is especially shocking considering what space costs on Park Avenue in the Fifties.

Originally, the tall reservations desk stood directly atop the stairs. But that gave people an uneasy feeling, as if it were the checkpoint on the way to a Higher Place. The desk was moved to its current position, on the side, in 1966. As soon as an unrecognized guest arrives and identifies himself, a seating card with his name on it is handed to the young "host." It will be handed to the captain at the guest's table, and from then on, the guest will be addressed by name.

If the table is in the Pool Room, the host leads the way down the 70-foot corridor dominated by the Picasso curtain, past the wine room with its 1,400 bottles, which represent only a fraction of the restaurant's $1-million wine inventory. The foliage along the way is changed the day the season changes—birches and azaleas in spring, palms and philodendrons in summer, oak-leaf branches and mums in fall, and white birches in winter, with a blaze of poinsettias at Christmas.

In the Pool Room, the tri-tone aluminum chain curtains ripple endlessly upward in seeming defiance of gravity. The low

Illustrations by Ellen Thompson.

water glints palest gold from the fourteen-foot square pool. And the big contoured leaves of the rubber trees soften each corner. The space is both pristine and opulent—quintessential Manhattan. Yet under the original Mies van der Rohe plan for the Seagram Building, this space was supposed to be an automobile showroom. Jerry Brody, then president of Restaurant Associates, the restaurant-management firm that originally owned the restaurant, persuaded Samuel Bronfman and his son Edgar to put in a restaurant instead.

Mies, however, had put his all into the building and had no interest in designing a restaurant. " 'You do it, Philip,' he said to me," remembers Johnson. " 'I'm going back to Chicago.' " As a Cadillac showroom, the empty space was ready for use. As a restaurant, it was wildly unsuitable. A new entrance had to be smashed through on 52nd Street, directly beside the service driveway for the building. The second-floor location was a potential drawback. Dining upstairs, Johnson says, is what you do in Chinese restaurants.

The long corridor between the two great rooms was also problematic. Samuel Bronfman's daughter Phyllis Lambert, who's an architect, fixed that by buying the Picasso. The pool was installed so the north room wouldn't be an unbroken sea of tables. The curtains were Johnson's idea—though he had no idea that air currents would create a magical effect.

The great distance separating the two rooms of the restaurant did have one enormous advantage—it allowed for the creation of a quarter-acre kitchen between them. And all that vertical space meant that the dishwashing facilities could be placed one floor up, so that diners would never hear an ungodly clatter when the kitchen doors swung open.

Superb "bones" and art notwithstanding, the question remained: What kind of restaurant would the Four Seasons be? "Not clichéd," says Joe Baum, then the visionary of Restaurant Associates. "No more flaming tournedos." What Baum wanted was a restaurant that would be "expressive of this glittering New York, this accomplished New York." Baum had become attracted to "lots of things Japanese, with their possibilities for lightness and change—*if you really do it*." So was born the idea of a restaurant that would change its menus, the uniforms, the trees and plants, even the ashtrays, with each new season.

Emil Antonucci, a graphics designer, was hired to create a logo for the new restaurant. He procrastinated until the weekend before his logo was to be presented. "Then, of course, I got hysterical," he says. The idea of four trees representing the seasons was obvious. It also threatened to be banal. "That's where style comes in," says Antonucci. "You can overcome banality with style. But the style in those years was geometric, hard-edged, like the CBS eye. I didn't want a hard edge." Antonucci's logo, with its woodblock look, was emblazoned on matchbooks, on uniforms, on the discreet bronze plaque at the front door. It has become one of the best-known restaurant logos in the world.

The Four Seasons opened to immediate acclaim in July 1959. It was the scene of a presidential birthday party for John F. Kennedy, of dinner-dances for all manner of visiting royalty. Yousuf Karsh, the photographer, remembers that chef Albert Stoeckli had just served him a truffle "as big as a potato" when the Shah walked in with the empress. Stoeckli could barely be bothered to greet them.

By the early seventies, however, decline had set in. Brody and Baum had left Restaurant Associates, and Stoeckli had gone on to run Stonehenge, his own restaurant, on a Connecticut pond. Restaurant Associates now focused on lower-priced restaurant services. The Four Seasons still hung on to a decent weekend clientele, but the great space was desolate the rest of the week. Johnson remembers a lunch in the Grill Room early in 1973 at which he and Burgee were the only customers.

Those were the years in which the city had also hit bottom. A lot of people were wary of making long-term investments here. Not Margittai, however. "I didn't think the sidewalk was going to open up and swallow us," he says. When Restaurant Associates offered to sell the lease to the Four Seasons, Margittai snapped it up, apparently for a bargain price (he wouldn't divulge the figure). "It was their prime restaurant asset, and it was unduplicatable," he says. Margittai knew that he could not resuscitate the restaurant himself, so he asked Kovi, who was then managing the restaurant for Restaurant Associates, to join him as full partner.

THE TWO MEN HAD PLENTY IN COMMON, beginning with their Transylvanian roots. Margittai's well-off Jewish family was from Gheorgheni, where his father had owned sawmills. The family was among the fortunate few who reached Switzerland in 1944, avoiding almost certain deportation to Auschwitz in that spring following the Nazi march into Hungary. Kovi, from a landowning Lutheran family, took a degree in agricultural economics from the University of Transylvania. Margittai arrived in New York in 1950, Kovi in 1952. Both apprenticed under the legendary tyrant Philippe of the Waldorf. Both ended up with Restaurant Associates. And both had unbreachable faith in New York. In the overwhelming effort to revive the Four Seasons, it didn't hurt that they both were divorced. (Margittai is childless; Kovi has a son.) With no divi-

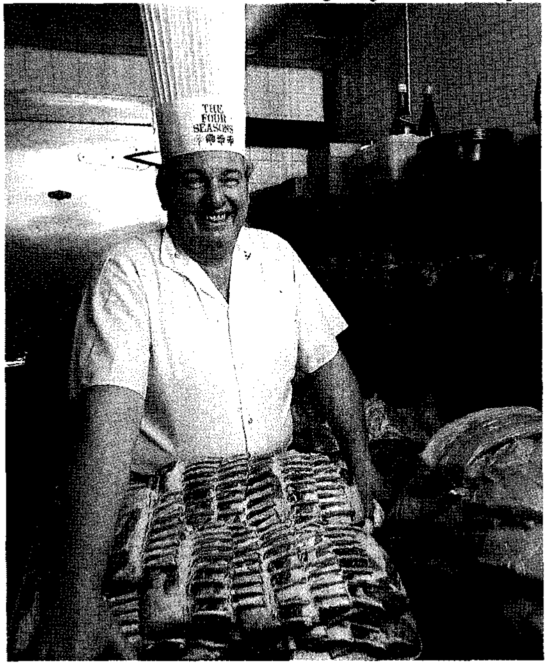
GRAND HALLWAY: *Julian Niccolini and Alex von Bidder in front of the Picasso curtain.*

WHAT WITH WHOLE LAMBS AT EASTER AND GARLIC HANGING TO DRY, THE KITCHEN COULD PASS FOR A PEASANT VILLAGE.

sion of energies between the new owners' homes and business, the Four Seasons would get all they could give.

On May 15, 1974, a full-page ad in the *Times* announced the new ownership with a photo of Margittai and Kovi shaking hands in front of their restaurant. The ad was the work of the advertising genius George Lois, who understood that the public—in particular, those achievers—had to know that the Four Seasons was no longer run by a corporation across town. The two pros now at the helm would not forget the names or special needs of their customers. Almost at once, the Four Seasons began to revive—well ahead of the city itself.

The owners went to unusual lengths to win over customers. "See that man?" said Margittai at 5:30 one afternoon in the Bar Room, motioning to a customer having a drink. "Years ago, he sent me a two-page complaint letter after he'd hosted a dinner here. I called him right up. 'May I have half an hour of your time at your office and at your convenience to discuss how we can rectify these problems in the future?' He couldn't believe I'd do that. But he did make the time. And he became a faithful customer." (That man, Dan Green of Weidenfeld & Nicolson, published two Four Seasons cookbooks while at Simon & Schuster.)



PRIME CUT: *Butcher Adriano Pesce brought his own knives.*

THE FOUR SEASONS makes every effort to be self-reliant, and what with whole lambs being dragged into the kitchen at Easter and fresh garlic bulbs hanging to dry, it can get to the point where the kitchen could almost pass for a peasant village.

True to village life, the restaurant's long day begins with the smells of baking. They emanate from a bakery located in leased space within the basement kitchen of the Brasserie, the 24-hour restaurant directly beneath the Pool Room. The arrangement makes the management of the Four Seasons uncomfortable, but there's simply not enough room in its own kitchen for one of the biggest restaurant bakeshops in the city.

The first to arrive each morning is Tony Collado, whose shift begins at four. First, he bakes Danish and croissants for breakfast at the Brasserie. By seven, he has started on the luncheon rolls for the Four Seasons. For the Pool Room, he makes a roll that is oval and easy on the tooth. For the more "masculine" Bar Room, he makes a round, much gutsier roll (extra steam during baking hardens the crust). He also makes the restaurant's signature mini-croissants—before heading back home to Williamsburg at about ten.

Any breads left after lunch go directly into the bread-crumb bin. The afternoon crew bakes fresh breads for dinner. An evening shift prepares buttercreams, mousses, and other fillings for the pastries to be made the following morning.

At 5:30, Robert Menge, the restaurant's purchasing man, arrives. Menge works out of a five-foot-square office behind the loading dock. With its steel-mesh door, the office looks like an isolation cell, but from this space each year Menge buys food and provisions worth $3.5 million. He insists on the market's best, regardless of cost, so it would seem that his suppliers wouldn't bother to deliver any food that is less than first-class. But Menge rejects orders every morning. At 7:10 this Tuesday, for example, he peers scornfully into a large box of soft-shell crabs just unloaded from the truck of seafood wholesaler M. Slavin & Sons.

"Half of these fellows are peanuts, and the other half are dead," Menge tells Arnie, the delivery man.

"No way half are dead," says Arnie.

"No? Should we go through them one by one?" asks Menge, arching an eyebrow. (In fact, the little crabs seem quite lively.) Next, Menge rips off the top of a box of red snappers, each weighing about four pounds. With their clear eyes and bright-red gills, they are undeniably fresh. But Menge rejects them as quickly as the soft-shell crabs. "We bake a whole snapper for two here," says Menge. "I need fourteen-ounce portions. How are two people gonna eat these monsters?"

Arnie lugs the cartons of crabs and the snappers back to his truck. "Did I argue with the man?" he mutters. "I know him already."

At 7:45, Menge examines produce from Dom's Market. Two cases of "Blue Mountain Jumbo, Extra Fancy" asparagus look fine to the unprofessional eye, but Menge, running a finger along the nubby protrusions on the shafts, announces that they are "too woody, too overgrown." They will be "bitter." He pokes a finger into a crate of Boston lettuce and finds it "slimy." "If I dig, it'll be worse," he says. Inexplicably, the produce from farther away seems fresher: Dutch oak-leaf lettuce and sweet red and yellow peppers are immaculate. So are French haricots verts and Italian radicchio, its crisp leaves the color of red Chinese lacquer. The most handsome presentation of the morning, unexpectedly, is the collection of ivory-tinted frogs' legs, hung on delicate bamboo skewers. Though worthy of the best Japanese packaging tradition, they are from Dijon.

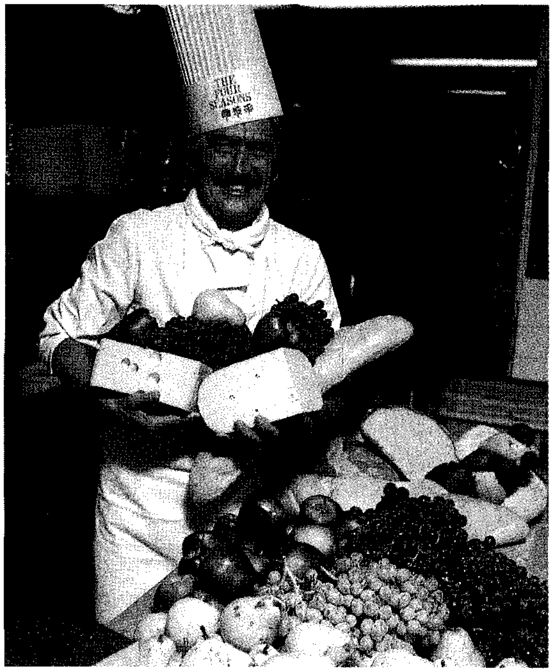
At eight, DeBragga & Spitler delivers 22 loins of Plume de Veau veal. Precut-meat deliveries are the rule at most restaurants today, but all meat, poultry, and fish for the Four Seasons arrive on the bone, to be prepared by the resident staff of seven butchers. Under the knife of butcher Adriano Pesce, each of these loins, averaging 26 pounds, will yield just eight fillets for Veal Four Seasons. This standby of the menu is served with a crabmeat-stuffed artichoke—a rather exalted version of surf and turf. The price of the plate ($40) is also exalted, but a look at the bill from DeBragga is instructive.

Those 22 loins, weighing 565 pounds, with kidneys and a good deal of fat attached, are billed at $2,655. That's about $120 per loin. Even after allowing for use of the kidneys (usually sold back to DeBragga), meat other than the fillet (for employee food), and bones for stock, Menge figures the price of each raw fillet comes to well over $10. The star-cut mushroom cap atop the broiled fillet, the crabmeat-stuffed artichoke, and the vegetables that complete the presentation of this house specialty add several more dollars to the cost. This arithmetic may not convince you that Veal Four Seasons is a good buy, but it does indicate how expensive the best ingredients can be.

What's more, yesterday's scraps are never turned into, say, today's hearty veal stew. "We aren't a bistro," says Margittai. He insists that customers don't like to see what they consider "budget" dishes on an expensive menu. That's why, along with stews, neither bluefish nor halibut is ever offered. The modestly priced monkfish has recently been added to the menu—but only after having its status elevated by a bath of fresh lobster sauce.

THE FOUR SEASONS IS A BASTION OF fresh food. Though the big kitchen contains several walk-in refrigerators, the only freezer is used for frozen desserts. Until a year ago, Menge was buying just two frozen items—buffalo steaks and the jumbo shrimp for the Bar Room favorite called Crisped Shrimp Filled With Mustard Fruits. Now that the buffalo is arriving fresh from South Dakota, the jumbo shrimp—from Pacific waters off Central and South America—is the only holdout. Occasionally, Menge also buys the brilliant-red royal prawns from Spanish waters, and today they are augmented by a delivery of fresh Gulf shrimp from Lagniappe, a Connecticut-based specialist in Louisiana foods.

Menge uses a wide range of specialized "boutique" suppliers. Each fall, he buys fiddlehead ferns from John Wells in Wilton, Maine. The esoteric Indonesian spices and condiments (ketjap bentengmanis, krupuk wafers, and such) with which Renggli constantly experiments come from DeWildt Imports of Bangor, Pennsylvania. Mrs. DeWildt's husband was once military governor of Java. Mrs. Julianne Street sends fresh herbs from Malvern, Pennsylvania. Bill Tuttle, a local tugboat captain, supplies baby lamb from a group of New Hampshire farms.



ALL-WORLD: *Chef Seppi Renggli leads a multinational staff.*

Though his local suppliers don't like it, Menge will sometimes reach out to a West Coast supplier for air shipments of Pacific salmon, Dungeness crab, and abalone. Ducks used to come freshly slaughtered from Chinatown until Renggli complained that in the winter they weren't meaty enough. "I discovered that in the cold months, the ducks huddled together for warmth," says Menge. "They had more body fat and less meat than in the warm weather. So I arranged for ducks from a Long Island source with year-round climate control."

At 9 A.M., as deliveries wind down, the action picks up in the kitchen. A half-dozen cooks are preparing vegetables. One of them, 23-year-old Richard Nifenecker, is poaching artichokes in an extra-rich chicken stock—"so that it absorbs the fullness of the chicken flavor." Stock-making in this kitchen is rigidly classic—endless, slow burbling in big stainless-steel kettles. For each batch, bones from the butcher shop are augmented by several boxes of specially ordered veal knuckles. "They have more gelatin, more flavor than shanks," says Nifenecker. In a rare bow to economy, gallon jugs of Gallo Hearty Burgundy go into the beef stock. As Nifenecker points out, anything finer would be a waste, since ten hours of simmering in a stockpot will erase any subtleties for which a premium is paid. With its forthright flavor, in fact, the Gallo will offer more to the stock than a more refined wine.

ADRIANO PESCE, THE BUTCHER, COMES to work with his knives wrapped in a white towel under his arm. Traditionally, each cook keeps a personal kit of knives and other kitchen utensils. "If you were a carpenter, wouldn't you want to use only your own tools?" says Nifenecker. Pesce's filleting knife came with him to this kitchen eighteen years ago and has been honed so many times that it's almost nothing but a sharp edge. Pesce is mild-mannered, except on the subject of "modern" meat handling. "No Cryovacs, nothing frozen," he says. "Only fresh meat on the bone here." He points to the steak he is cutting. "You see that bright-red color? That's fresh. Frozen meat won't have that color. When you see this steak on the grill, it will swell up plump, because the blood's still in it. Frozen won't do that."

At the reception desk in front, the hosts have been taking reservations since eight. By nine, the four phone lines are invariably backed up. At 8:30, a host was dispatched in the restaurant's Cadillac to pick up Margittai at his home on Central Park West. "It's my one luxury," Margittai says. "Anyway, I don't get along with cabdrivers." Kovi walks the five blocks from his apartment, which overlooks the East River at 51st Street. At midmorning, Kovi spends an hour in the Bar Room deciding who will sit where at lunch. Though the restaurant is invariably booked up, Kovi always keeps a few tables open. "If I can't find a table for those who are our real supporters," explains Kovi, "then maybe I have been in the wrong business all these years." (Those same supporters may be offered a ride home or to the theater in the Cadillac. The very best friends, when sick, get Four Seasons care packages.) Though the Pool Room is three times the size of the Bar Room, it, too, has seating problems. "Everyone wants a poolside table," says Kovi. "But I have only eight."

Chef Renggli and second-in-command Christian "Hitsch" Albin usually arrive at 9:30. Though they live ten minutes apart in Rockland County, each drives his own car to work. They take turns staying until about 10:30 P.M., when dinner orders have trailed off.

Seppi Renggli is a pencil-slim man, as perfect in bearing as a drum major. Beneath his gray mustache, there are the beginnings of an impish grin. After apprenticing as a cook at the age of fourteen near his native Lucerne, Switzerland, Renggli moved on to kitchens in Amsterdam, Stockholm, and then the Caribbean, where he met his Indonesian-born wife, Janey. His kitchen reflects his eclectic background. "I always respected the cooking of every country that I worked in," he says. He seems equally to respect the cooking of places where he hasn't worked—filling wontons with wild mushrooms, accompanying his version of Paul Prudhomme's blackened redfish with refried beans wrapped in poached cabbage leaves, setting duck breast against papaya. Currently, he is developing a version of curry that will be "not Indonesian, not Indian, but my own."

Renggli's kitchen staff is appropriately multinational. Warsum Nardi, chief of the broiling station, is Indonesian. "Os-

THE FASTEST ACTION IS AT THE SAUTÉING STATION, WHERE SIXTEEN BURNERS BLAZE AND THE TEMPERATURE CAN HIT 110.

car," who is adept at such all-American specialties as corn-and-tomato soup, is Japanese (his real name is Moritoshi Ohtsuka). The shellfish man, Victor Frias, is Puerto Rican. No job in the kitchen is more critical than that of "expediter," who checks each dish before its release to the waiter. For twenty years, that job has been held by Thai-born Song Sak. He is stationed at the "slide"—the counter on which dishes are, literally, slid over from the saucing station.

Though wide-ranging as a cook, Renggli refuses to use baby vegetables, the emblem of contemporary California-style restaurants. "My father would kill me if he saw me using vegetables like that," he says. "All that money to buy seeds, to care for the ground, to watch them start to grow—and then to pull them out before they have had a chance to develop their flavor?"

At 11:30, maître d' Oreste Carnevali holds an inspection of the Pool Room's six service teams in front of the steps at the rear of the room. Each team consists of a captain, two waiters, and a busboy. One waiter fetches dishes from the kitchen while the other serves. Turnover is slow at all levels of the staff—and almost nonexistent in the Pool Room. As von Bidder says, "Where do you go from here?" As always with waiters, information about tips is closely guarded. According to the best estimate, a captain can earn about $1,000 a week with base salary and tips.

THE PEAK BUSINESS AT THE FOUR SEASONS comes at 12:30. The long walk to seat customers in the Pool Room can result in a backup at the reservation counter, so the half-dozen hosts are augmented, as necessary, by the captains. Though the Pool Room can't be seen from the front of the house, the status of its 58 tables can be tracked on a built-in illuminated panel on the desk beside the reservations book. Each table is lit up when taken, unlit when vacated.

By 1:15, when the seating is all but over, the kitchen is at its busiest—though, on the whole, the kitchen is too big and well organized to seem hectic. As kitchen waiters move swiftly among the eight stations, Hitsch Albin stands at a central microphone, calling out the orders: "Gimme one lobster, no butter. Gimme a pesto. Gimme lamb chops medium rare. . . . Pick up one salmon with sorrel sauce."

The fastest action is at the sautéing station, where sixteen burners blaze high, in or out of use. Cooking times must be stopwatch precise—an order of thinly sliced calf's liver, for example, is cooked medium rare in just ten seconds on one side and eight on the other. Though the temperature at the sautéing station sometimes gets up to 110 degrees—the hottest in the kitchen—this is where the young cooks vie to be. The attraction escapes Renggli. "To me," says the chef, "it's not real cooking. Poaching a fish or making a soup is real cooking."

The dishwashers upstairs are nearly all Dominican-born. Von Bidder endeared himself to them by covering the walls with posters of their home island. The idea of upward mobility is not automatic here. "Right now, I have a dishwasher who wants to retire—but only if his job is passed on to his son," says von Bidder. Succession is fine, but hiring multiple members of a single family—even cousins—gives him pause. "If one gets mad at you, they're all mad at you," he explains. (One exception to the family rule, however, will soon be made when Seppi Renggli is joined in the kitchen by his 22-year-old son, Andy, who has been working in Wolfgang Puck's Spago, in Los Angeles.)

Though the lunch crowd lingers, the kitchen is quiet by two. Renggli and Albin slip out. "It's traditional for chefs to disappear between two and five o'clock," says von Bidder. Usually, they can be found in a bar off Second Avenue. By three, the cleaners are vacuuming. This is the only time that sunlight, beaming down 52nd and 53rd Streets, dances in the metal chain of the curtains, giving the restaurant a warmth it has at no other time. Nobody is on hand to notice except the vacuumers.

After five o'clock, people begin to assemble at the bar. Between 5:30 and 6:30, a theater menu with a prix fixe dinner for $38.50 is offered in the Pool Room. This bow in the direction of diners on a budget was iconoclastic when it was introduced in the mid-seventies. Von Bidder recalls that people in the industry told him the restaurant could no longer be first-class now that it was offering a "bargain dinner." But without it, the restaurant would be empty until seven o'clock. During the eight hours that the Pool Room is open, tables turn over an average of just two and a half times. The last diners usually don't leave until one o'clock. Damien Owens, the Irish-born reservations manager who was a busboy on the restaurant's opening day, always closes up.

TO CELEBRATE THE RESTAURANT'S TWENTY-fifth birthday, Kovi and Margittai decided to give themselves a major painting to go on the east wall of the Pool Room, a spot originally reserved for a series of works commissioned from Mark Rothko. But Rothko had decided against putting his works in a restaurant, and nothing else seemed right on that wall. Philip Johnson suggested approaching artist James Rosenquist, and early in 1984, Rosenquist came to lunch at the Four Seasons for the first time. It was agreed that Kovi and Margittai would buy a sketch of the proposed painting for $10,000. If they liked it, Rosenquist would go ahead with the enormous painting. But later, Rosenquist decided that the arrangement would have "made it seem like work—sort of like sex on demand." Working in his Tampa studio, he executed the sketch and went right on to do the painting, measuring 7½ by 24 feet.

"If they didn't like it, I'd have a painting," he says. They liked it. Leo Castelli named it for its slivered subject matter—*Fish, Flowers, Females.*

Also on that twenty-fifth birthday, Margittai and Kovi invited each of their 185 employees to bring a guest to dinner in the Pool Room. "Some of these people had worked here from the beginning, and yet their wives had never been in the place," says Margittai. "It was only right to invite them. Anyway, we are all one family."

As in all families, there is occasional discord. What's more, there is usually one member known for a fierce temper. In this family, it is Margittai. The only one who has escaped the lash of his anger is Kovi. The one who bears the brunt of it most often, probably, is Menge—the man who must justify such expenses as a $2,200 bill one week for first-of-the-season raspberries.

Though business has never been better, Margittai and Kovi are eager to make changes. For example, they think that in the evening, the Bar Room is in the shadow of the Pool Room—

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more than a bar, less than a full-scale restaurant. For years, that wasn't a serious problem, but many dazzling new restaurants have opened in midtown—Margittai names Palio, Le Bernardin, and Aurora. The Four Seasons intends to stay on top.

The task of rethinking the Bar Room has fallen, as usual, to Johnson and Burgee. Working with a team of consultants, they have proposed a totally new look for the space—a small lamp for each table, custom-designed by Emil Antonucci; new silver, china, glassware, and linen. Antonucci has also designed a new menu, which is a subtle reworking of the splendid rice-paper enclosed menus from the early days. (The current version, laser-printed in-house daily, is a comedown; but it does eliminate the captains' recital of specials—a practice that management considers intrusive.) Then there is the new carpet—a touchy subject for Margittai and Kovi. They hate the brown plaid carpet on the floor now ("too institutional"), and they hated the unpatterned carpet before that.

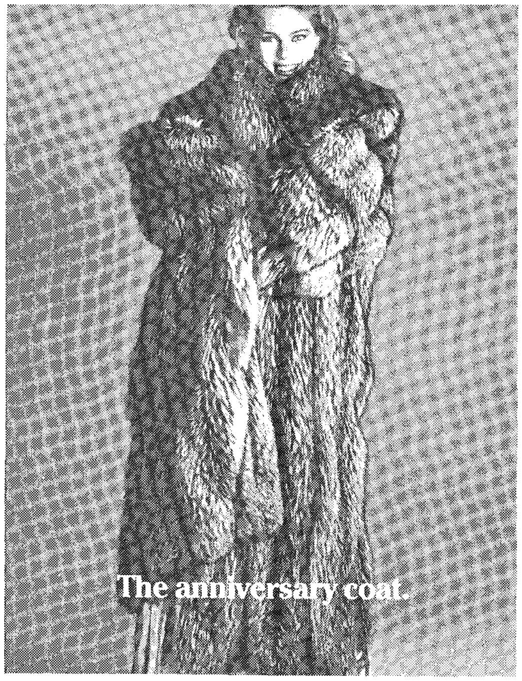
The design proposed this time—multiple color bursts on midnight blue—has received a warily positive response from the owners. But Burgee is taking no chances. What appeared to be a substantial piece of modern sculpture in his office this summer—a plywood structure covered with lightly penciled white paper—was in fact a mock-up of the stairs to the Bar Room, with the paper representing the new carpet. "I wanted to see how the pattern fell as it drapes the stairs," explains Burgee. He and Johnson seem to lavish as much attention on the alterations of this restaurant as on such grand projects as their redevelopment plan for Times Square. It is a labor of love. "I charge them for the consultants' time, but not for mine," says Burgee. "They could never afford me."

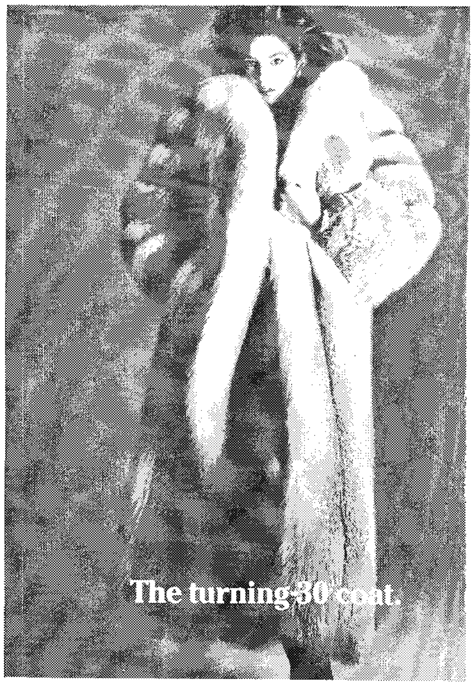
Other changes are also under way. At Johnson's urging, the walnut paneling in the Bar Room has been hand-buffed to remove a previous coat of shiny varnish. The ceiling, too, has been cleaned. Margittai and Kovi had always assumed that the big overhead squares were the color of darkened bronze. But an experimental cleaning of one square showed that, as specified by Johnson, it is a muted silver. The new Bar Room will make its debut in the spring, and—if Margittai and Kovi have their way—it will be a restaurant with the panache to make customers think twice about wanting to have dinner in the Pool Room. Since the emphasis will be on substantial food ("Nobody's interested in nouvelle anymore," says Kovi), the name will revert to the Grill Room.

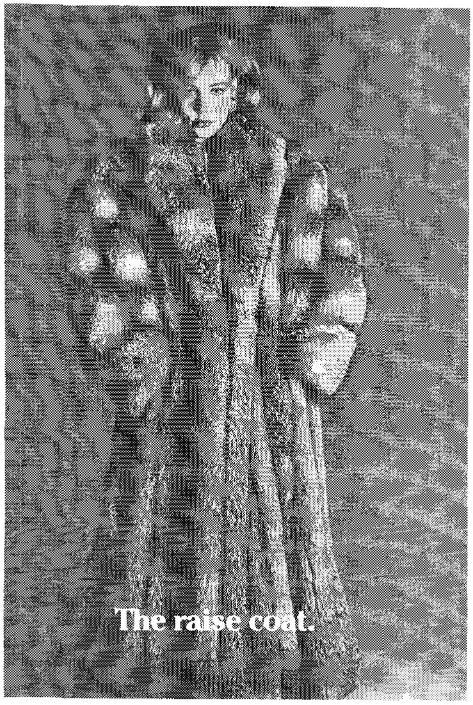
AND SO THE SPLENDORS OF THE "FRONT of the house" are renewed. But the fortunes of the Four Seasons will always rest on the mountain of humdrum detail that the customer never sees. On a recent evening, for example, just before dinner, a busboy approached Oradell Moore, the seamstress who works in a windowless back room surrounded by stacks of linens and uniforms. Beside her sewing machine was a half-filled crystal wineglass. ("That's ice water, honey. In my church we don't drink alcohol.")

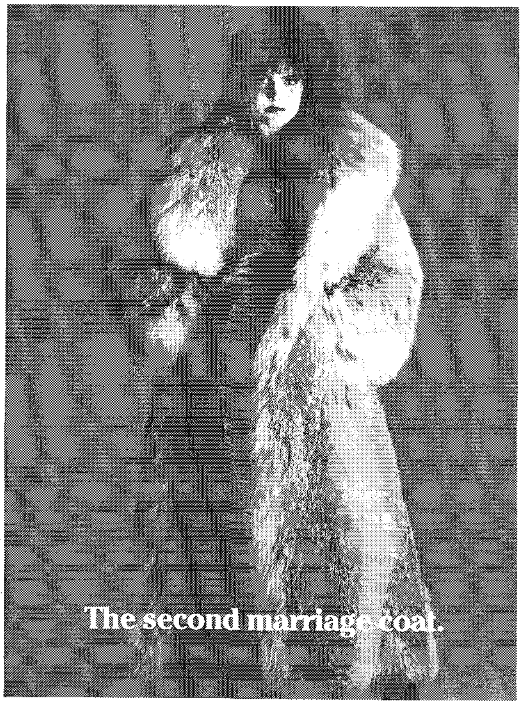
The busboy had a button missing from his coat. Seeing that Moore was busy at her sewing machine, he turned to go. "Come back, honey," she said. While he waited, she sewed on the missing button. "I don't let things like that go for a minute," she said. "When you charge folks an arm and a leg, you want to give them the best." ▬

The grandmother coat.


The anniversary coat.


The turning-30 coat.


The raise coat.


The second marriage coat.

The graduation coat.

The starter coat.

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FACING THE MUSIC

MODEL ROSIE VELA TAKES A SHOT AT POP • BY ERIC POOLEY

ONE NIGHT IN 1976, A studio owner watched a *Vogue* model named Rosie Vela record some rock songs. He looked Vela's catlike body up and down, lingering over her red-blonde ringlets, heavy-lidded eyes, and pouty lips. Then he made a tasteless proposition.

"He said, 'Hey, *you* like music,' " Vela remembers. " 'You could be a *star*. You could *do it*—I'll get you some songs. I'll get you a producer. I'll dress you up. I got it figured out—an androgynous pop character, neither male nor female.' "

"I said, '*Huh?*' "

Today, Vela tells the story with annoyance and satisfaction. After developing her music in private during ten years of modeling—countless photo sessions, fourteen *Vogue* covers—Vela has released her first album, *Zazu*. And she's struggling to be taken seriously in a town where models rarely are. "People talk about my 'Cinderella story,' " she says, "because I'm a model, and because I haven't given concerts yet—as if the genie just waved his *wand* over me."

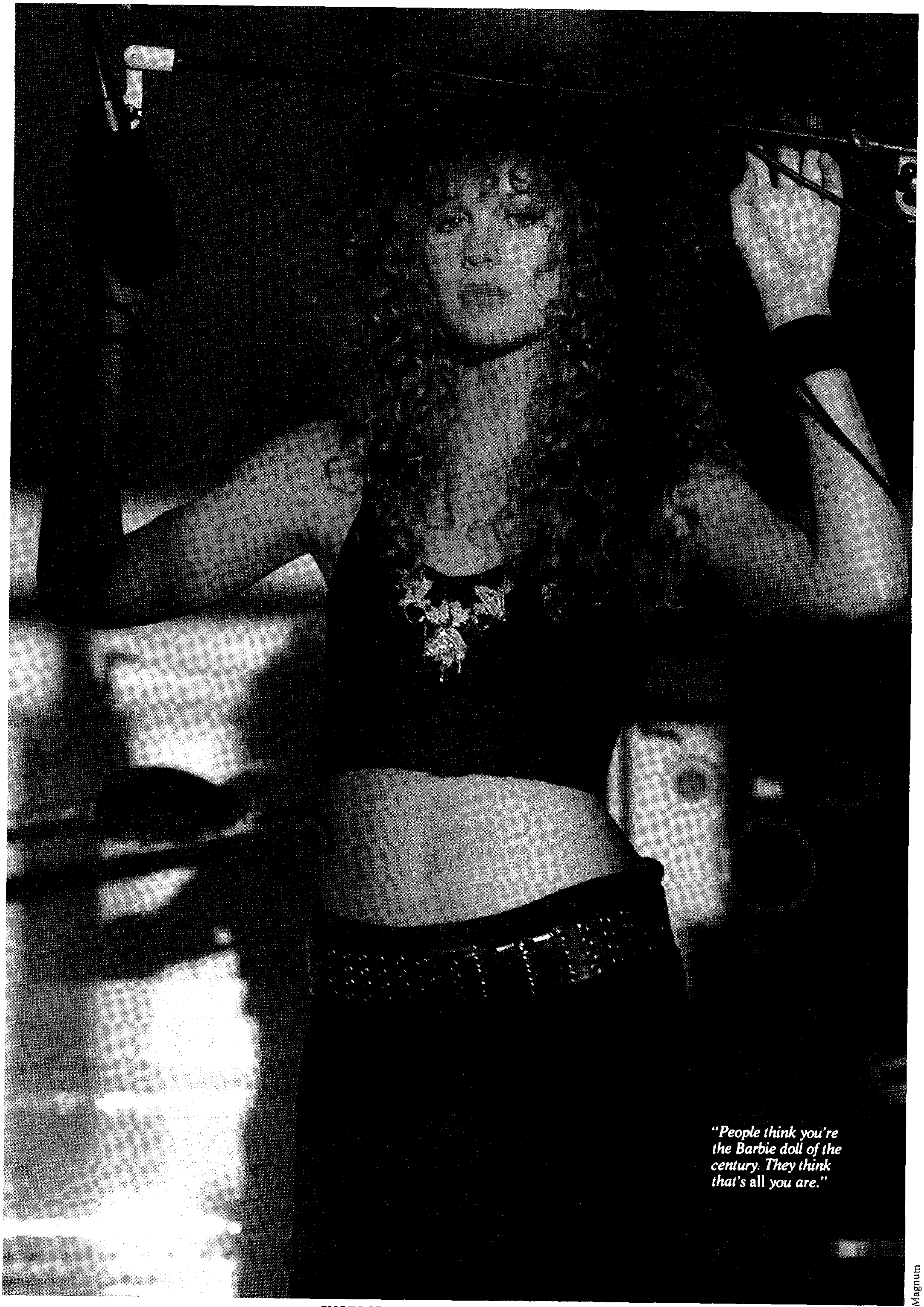
Then she sits back in her sunken living room above the Hudson and listens to *Zazu*. A song called "Interlude" comes on—a solemn, beautiful ballad with a melody that unfolds as inexorably as a love affair running aground. It's no wonder the music is so strong—Vela's band includes Walter Becker and Donald Fagen, who made some of the finest rock of the seventies under the name Steely Dan. But the real power is Vela's: She sings in a voice that starts out low, hushed, and sad, then goes double-time, urgent and hopeful. On the couch, Vela is rapt, singing along with herself in a lonely world somewhere behind her hair. Then "Interlude" moves through a haunting instrumental passage: Becker and Fagen playing Vela's melody note for note, adding one lyrical descending run at the end. It's a tribute from two master musicians to the music that reunited them after six years. Vela still sings along—lovely, enigmatic, and fragile.

ROSIE VELA'S STORY IS NOT the one about the top model who parlays her looks into a record deal and becomes a pop star thanks to a sexy album cover and music made by others. Her story—young woman comes to New York after the death of her husband, makes it as a model, then works to become a musician—is a far more compelling one. It may result in stardom; it's too soon to tell. More important, Vela has already produced an album of music that's being compared to the work of Joni Mitchell, Rickie Lee Jones, and Kate Bush. In fact, the complexity of Vela's music—oddly structured songs with strong melodies but no hooks or pandering choruses—is one obstacle to success. Another is her beauty.

Fashion models, of course, occupy a strange place in New York life. Rich and glamorous, they are ogled and looked down on by the fashion industry and the public. Vela can play the sultry-brainless-model game; she can play the wisecracking southern girl; she can play the spacey flower child she was fifteen years ago, before her husband died and her life changed forever. But she really is an artist, "soft and inward," as she says, and also talented, determined, and smart. And her good looks could make it hard for some people to recognize her talent.

"Modeling has been great to me," says Vela, not one to complain about how awful it is to make $3,000 a day for being pretty. "But it has its dark side. People think you're the Barbie doll of the century. They think that's *all* you are."

A classically trained pianist who grew up in Galveston, Texas, and Little Rock,



"People think you're the Barbie doll of the century. They think that's all you are."

Magnum

PHOTOGRAPH BY PHILIP JONES GRIFFITHS

BREAKING THE MOLD: *The complexity of Rosie Vela's music—oddly structured songs with strong melodies but no hooks or pandering choruses—is one obstacle to success. Another obstacle is her beauty.*

Arkansas, Vela came to New York in 1974 after her husband, a gifted 21-year-old musician named Jimmy Roberts, died in her arms, of cancer. Vela became one of the most successful models of the late seventies, but never lost sight of her goals: Modeling was a job, and music was her life's work. Patient enough to give her talent time, Vela and her brother Chat built a recording studio in her apartment, where she survived years of self-doubt as she taught herself to write and play and sing.

When she was ready, she sent a demo tape to A&M Records executive Jerry Moss, and soon she was in a studio with Becker, Fagen, and their producer, Gary Katz. "She is *so* talented," says Katz. "Her playing, singing, *writing.* The thing about Rosie is, she doesn't think in *structures*—she writes a passage because she likes it, then another and another, sometimes in the same key—and it works. For someone who started out with basically no idea what she was doing, she's very, very good—remarkable. *Cool.*"

"Yeah, I thought I was good," says Vela with her disarming laugh. "But I never thought I'd get to work with rock-and-roll Vikings."

VIDEO DREAM: *Her "Magic Smile" clip is getting noticed.*

THE SUN IS SETTING OVER THE Hudson, red light flooding Vela, her white living room, her white upright piano. Around her are a half-dozen electronic keyboards, two electronic drum machines, a digital sampler, studio tape recorders, and assorted gadgets that alter sound and have names like "outboard" and "exciter."

Standing at a Yamaha DX7 electronic keyboard, Vela plays a delicate, contrapuntal melody—a kind of pop fugue with dazzling interplay between the hands. She picks up speed, and the piece becomes a rollicking workout. Taped to the DX7 is a fortune from a cookie: AMONG THE LUCKY, YOU ARE THE CHOSEN ONE.

Vela takes a phone call from a model friend, laughs, says "Beauty must suffer," and hangs up. She moves to the couch as "Magic Smile," the first single from *Zazu,* lopes out of the speakers: syncopated keyboards over a walking bass line, and Vela's high, wistful voice—a parody of the scat-singing chanteuse, and an affecting love song. Vela sits with her back to the window, snapping her fingers, shaking her head, singing along for the first time since the record was released.

. . . Can't imagine how
You'd thrill me and then you'd walk away. . . .

There's sadness, and humor—the conceit of a woman who looks good and knows it. And there's some nifty scat singing in a language she calls Zazu:

. . . Been trynta seeya baBUH
Been dyinta keenovay . . .

"This is a joke about love," she says, "as corny as I could get it—stretch the syllables for their feel. All these songs, really, are messages for the girls about the elusive lovers who never call." (Vela lived for nine years with artist Peter Max, moved out last year, and is now alone.) Other songs play: one about a desperate woman banging on boxes in the street outside her ex-lover's apartment; another about a woman in a *Blade Runner* future, talking to a vanished lover named Zazu. Vela sifts through magazines and newspapers, scanning reviews of *Zazu.* One says she is sexy and in her mid-twenties; another calls her songs "pillow talk."

"Pillow talk," says Vela, 33. "That hurts. But the songs are personal, about my love guys, so I guess it's true. But it still hurts to see it in print. Pillow talk."

GALVESTON, TEXAS, IN 1953 was a conservative, industrial Gulf Coast town; Roseanne Vela was born into a family of Spanish and English heritage; her father, Hector Vela, was a lawyer for the Army Corps of Engineers. Rosie grew up Catholic and coddled, a prodigy who started taking classical-piano lessons when she was six. She played Rachmaninoff, Bartók, and Haydn; her wildest music in those days was made in the living room with her father, who played a mean Herb Alpert–style trumpet.

All that changed in 1967, when Rosie hit thirteen and discovered *Sgt. Pepper's Lonely Hearts Club Band* and Frank Zappa's *Freak Out*—and listened to them over and over in her bedroom. "My mother didn't know if it was a Communist plot or *what,*" she says. Rosie joined a band made up of older boys—her father would chaperon during rehearsals—"and finally, I quit socializing with my parents," she says. "At home, I was alone in my room, drawing, playing records. I was someplace *else.*"

She found others in that same place after her parents divorced in 1969 and she moved in with her father and brother in Little Rock. Above all, she found an intelligent, laconic boy named Jimmy Roberts, who had a dry wit, curly hair, blue eyes, "and kinda puckery lips." Roberts led the best rock band at the University of Arkansas, played hot guitar, and knew piano even better than Vela did.

"I melted," says Vela. "Oh, my God."

She enrolled in art-history courses, spent her time with Roberts and his band, and became a hippie of the wood-nymph variety.

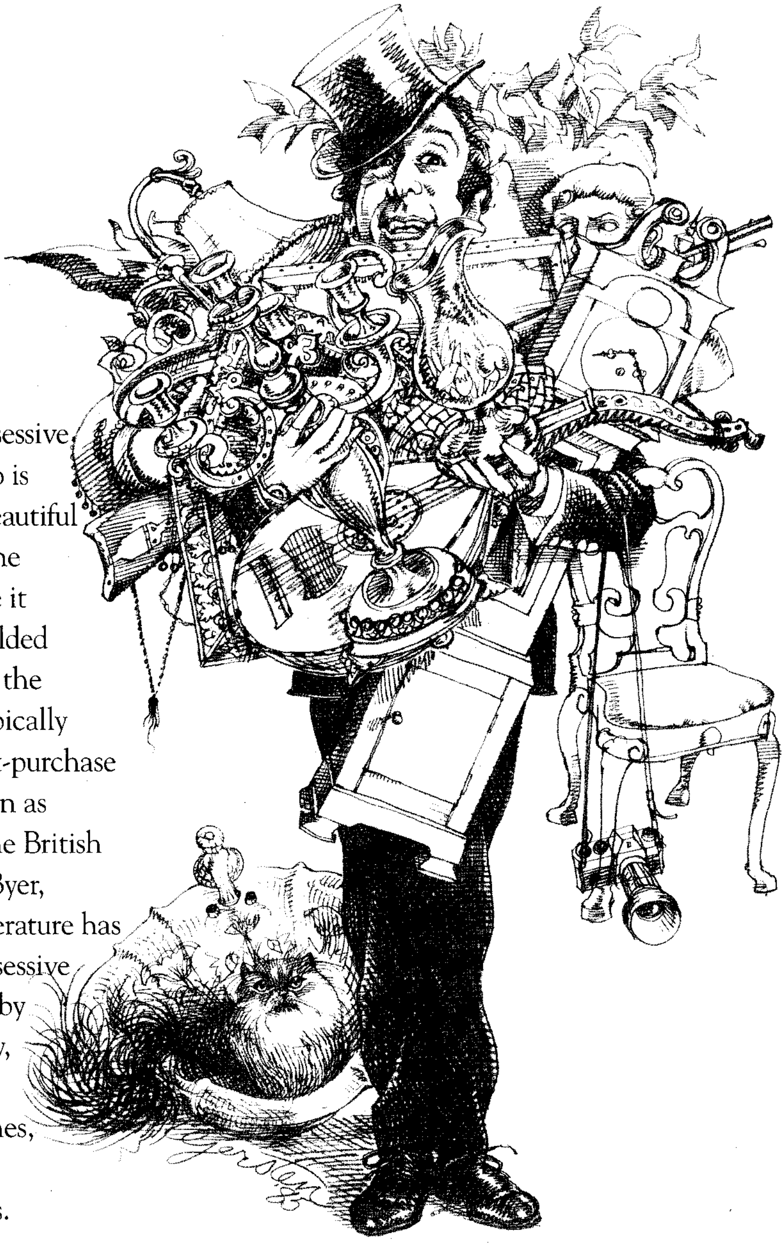
"I ran with that wild crowd," she says. "Gypsy clothes, hair down to my ass, little tiny shorts, and long boots." She breaks up laughing. "I *did* have fun. We'd go out into the forest, meet at midnight, sit around a fire and sing and play guitar in the woods."

Roberts's band was doing well—club dates, a demo tape, major-label interest. Vela would jam with Roberts on his tight,

Photograph by Peter Kagen.

The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality – the best – associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur (Hearst, 1986).

THE MANIC POSSESSIVE



Symptoms

The true manic possessive is a connoisseur who is obsessed with the beautiful and dominated by the compulsion to make it his own. Having yielded to that compulsion, the manic possessive typically experiences the post-purchase ecstasy widely known as Byer's High (after the British psychiatrist Edwin Byer, 1920-1982). The literature has recorded manic possessive attacks precipitated by automobiles, jewelry, fine furniture, furs, perfume, travel, wines, works of art, liquors and beauty products.

Prognosis

Generally speaking, once a manic possessive, always a manic possessive; manic possession has no known cure and is chronic, costly and contagious. However, the condition occurs primarily among the wealthy and reaches peak intensity among Connoisseur readers, a group known for high disposable income. These people can afford to own whatever they want. Whatever the cost.

For analyses of Connoisseur's 815,000 foyeurs, male chauffeurists, symphomaniacs, and other manic possessives, consult Polly Perkins (Hearst, 212/262-7635).

Source: Monroe Mendelsohn, 1985.

CONNOISSEUR

Because the best thing is the only thing.

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LIKE A VIRGIN: *"I was standing at the mike, and I had never heard my voice so loud and clear," she says. "'That's you, Vela'—I got butterflies, and shivers. So I said, 'Bottom line, Texan—get it together.'"*

melodic pop and country-rock tunes. The lovers planned to marry in February 1974. "But at Christmastime," Vela says, "Jimmy got the cancer."

THEY MARRIED ANYWAY, AND spent Roberts's last seven months deeply in love, making the best of the time they had. When Roberts was entering the hospital for his final stand, they bought some records and took them and a stereo system into his room. "The last album he ever bought was Steely Dan's *Countdown to Ecstasy,*" says Vela, her voice low. "They were like the Beatles to us. We listened to them in the hospital all the time."

She slept on the hospital's marble floor, brought her husband hash brownies to ease his pain, and helped him record his songs. "On his last night, he sang me his last song. He had so much tumor growing around his throat he could hardly breathe, but he sang it line by line and made me sing it back until I got it right. Later I sang it into a cassette." Her voice cracks. "I can't play that tape."

Other musicians came by the hospital, asking Roberts if they could play his songs. Roberts said no, they belonged to Rosie.

"He said, 'You do 'em.'

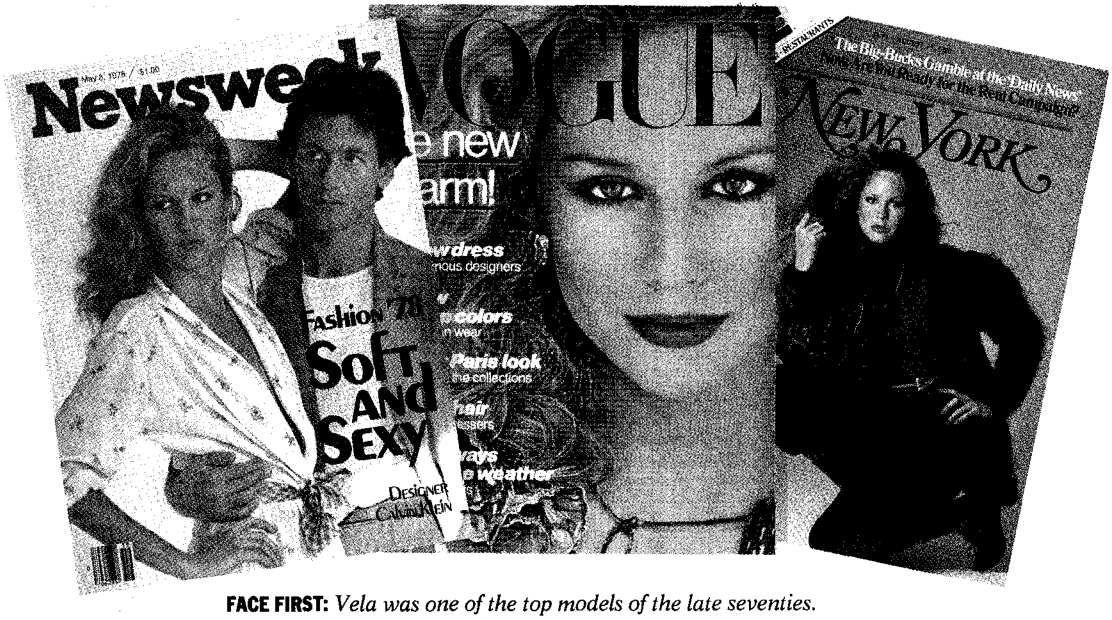
" 'Me?'

" 'You can do it. Practice.' "

The next morning, Roberts fell into a coma. He died three days later.

"Everybody *floundered* after that, me especially. Havin' him drift away in my arms—it really aged me. Devastated. I felt like I didn't belong in the world anymore. But I woke up and I was still alive. I decided I had to throw myself into something that moved so fast I'd be carried along with it."

She went to New York, where she knew no one, armed with a sheaf of pictures. A Little Rock photography student had asked her to pose once "because I wore such crazy clothes." The results were good enough to persuade the Wilhelmina agency to hire her. "I was surprised—didn't think of myself as beautiful, and I'd see other girls in the dressing room: 'Just *look* at them, Vela, forget it. You gotta be kiddin'.' "



FACE FIRST: *Vela was one of the top models of the late seventies.*

After two months, she left Wilhelmina for the Ford agency, and her career took off. From 1976 to 1980, her young, innocent, sometimes sleepy look was everywhere. She was known to show up late for shoots and demand naps during sessions, but in front of the camera she was witty, provocative, powerful. There were times when she'd be made up for a shoot and look in the mirror: "I didn't know who that person was—makeup galore, hair out to here—where is Rosie? Made me uncomfortable. Alienated."

But she knew what she was in it for. "Modeling is money," says Vela, who even today helps support some of her family with her fees. "It's a job that pays better than most. I wish I could pay the rent with music, but I can't, yet. So I'm grateful." While other models spent their off-hours posing at Studio 54, Vela spent hers working on the 50 songs Jimmy Roberts had left behind.

Vela's modeling career began to falter early in the 1980s. Vela says she was working less because she was studying acting under Sandra Seacat in Los Angeles and because she landed a small role in the disastrous big-budget Western *Heaven's Gate* and was on call for a year. She had also built an impressive recording studio in her apartment and was spending more time than ever on music. She'd come home from posing "for my little pictures," put on a tape Roberts had made, sit at her piano, and play along with him. "I'm a serious person, and serious people work at something," she says. "He taught me that. I worked at his songs. But I'd play them for people and they'd look at me like I was crazy. They weren't *my* songs."

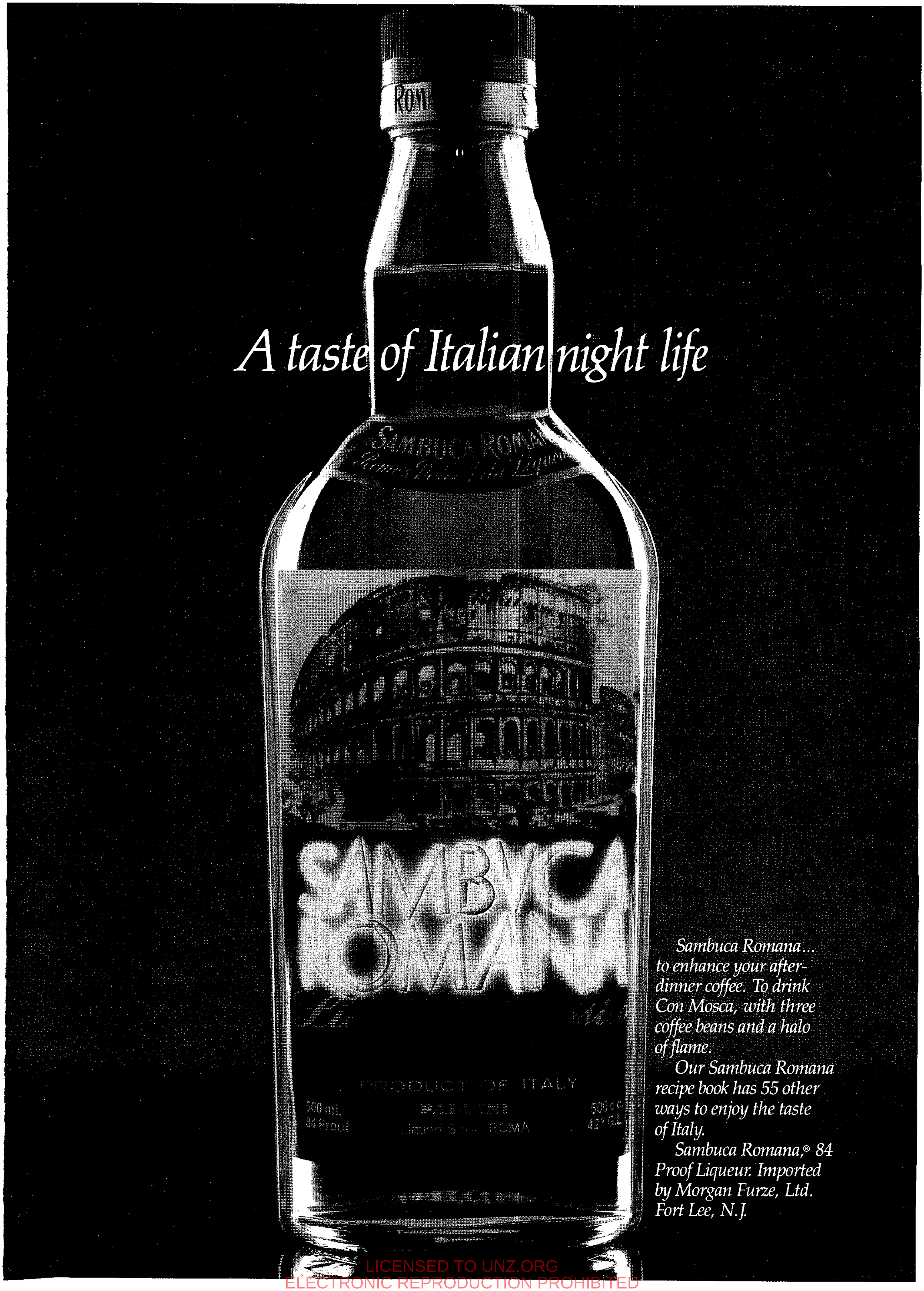
One night she came home, sat down at the piano, and did not play Roberts's music. "My first one, I wrote for him," she says. "I opened myself up, said, 'God, take control.' And this piece just flowed out. After that, I did my songs."

'PEOPLE SAY, 'HOWDJA GET Steely Dan to play on your album?' " says Vela in her best sneering model's voice. " 'Musta cost a lotta *money.*' I say, 'No, it just . . . happened.' "

Walter Becker, among the most elusive people in rock, walked into the Village Recorder studio in Los Angeles one night to see Katz, who was producing Vela's record. Becker stood in the mixing room while Katz spun dials and Vela worked on "Tonto," a psychedelic siren song about a woman tired of being the sidekick to a Lone Ranger who's never around:

Well the heroes never call.
Nobody's there
And there's nowhere to fall. . . .

"Walter was hangin' out and hangin' out and hangin' out," says Vela, "and I'm recording the lead melody line and he's watchin' and I'm sweatin' *bullets.*"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Midway through the song, Becker sauntered into the sound room and picked up Vela's portable Yamaha keyboard. "He started doin' this little snaky, sexy thing that worked against the beat," says Vela. "I couldn't breathe."

"Walter just joined in," says Katz. "He liked the song."

Then Becker stopped. "I don't play keyboards," he said.

But he did want to play. And later that night, he told Katz he wouldn't mind playing on a few other songs. He said he liked the one called "Interlude" best.

"Walter Becker wants to be on my album," Vela thought to herself. "*God bless America.*"

Later, Katz played Vela's demo for Fagen in New York. "That chick is . . . good," Fagen said. "*Weird* and good. I like 'Interlude' the most."

Vela, Katz, Becker, and Fagen met at a New York studio called Sound Ideas. Fagen was ill at ease, the way a divorced man might be when he sees his wife after a long while. He tugged at his face and hair. Katz soothed him. "The next thing you know they were playin' together for the first time in six years," says Katz. "It was a nice moment. The three of us and Rosie, just playing." (It went so well, in fact, that Becker and Fagen are now in a studio working on new Steely Dan material.)

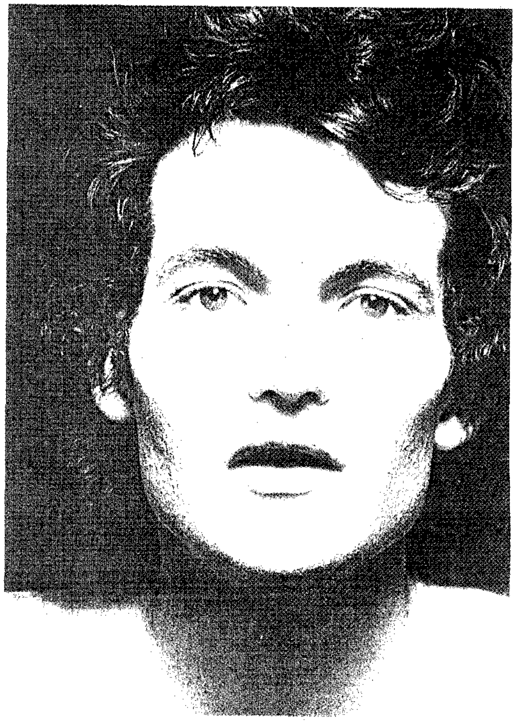
Vela was so intimidated by Becker and Fagen that she found it hard to talk to them. "*Frightened,* man," she says. "The Beatles."

The next night, Becker and Fagen worked through the instrumental break in "Interlude." Vela was in the hospital, undergoing tests for formaldehyde poisoning after drinking from a plastic bottle left too long in the sun. For the second time in her life, Becker and Fagen's music helped her out in a hospital. "I called my brother Chat, who was in the studio. He says, 'Listen to this.' Then I hear the music: Walter's guitar is playing my melody, Donald's keyboard is all around it. I said, 'God*damn.* I feel *better.*' I never told Becker and Fagen about listening to them in the hospital when Jimmy was dying. I guess it would have been too much."

WHEN VELA AND PHOTOGRAPHER Herb Ritts met in April on the beach in Malibu, she knew the kind of pictures she wanted for her album cover—simple shots at sundown, light makeup, nothing to exploit her beauty. (At first, she had not wanted to appear on the cover at all.) But Ritts, the photographer who shoots Madonna's album jackets, had Vela heavily made up, in jewelry. "And the makeup artist kept pulling the shoulder straps down," says Vela. "He's pulling 'em down, I'm pulling 'em up."

The pictures were not what Vela had in mind. "I'm not Madonna," she says. Ritts liked them, and A&M wanted to use them. But Vela said no, got a photographer to shoot her at sundown in Central Park, and came up with a sleepy close-up cover shot and a dark shot for the back—her body blending into the blackness behind. The first cover, she knows, would have sold more. "But I didn't want to say 'Look at me, Miss Cover Girl.' "

After having posed for a million images, Vela doesn't want to manufacture a video pose for pop—a risky notion in a rock era defined by pop cartoon characters. "I'm not Billy Idol," she says. "I could dress up and vamp and dance around, but it's not me. I've gone through those chameleon changes." She is convinced that if she performs her music to the camera, wearing the kind of clothes she always wears—black jeans or long skirts, white T-shirts, small jackets—she will get across to an audience.


INSPIRATION: *Late husband Jimmy Roberts.*

Her first video, for "Magic Smile," was directed by Peter Kagen, who did Steve Winwood's "Higher Love" clip. Kagen's camera found Vela in Barbados—in the sugarcane, on the beach, in her bed. But the clip may be too coy to establish her identity. "Magic Smile" stalled at No. 23 on *Billboard*'s Adult Contemporary chart, and fell off after six weeks. "It was

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Natural Twilight Mist Mink, on a grand scale: a luxuriously full, back-belted coat, with horizontally worked sleeves and standing collar.

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a good song," says Katz. "But not the hit. 'Interlude' is the hit."

So, after a long promotional tour—radio stations, record stores, seventeen-year-old guitarists slipping her their phone numbers—Vela is taping a video for "Interlude." It will be a straight performance video, including close shots of her singing on a midtown-Manhattan rooftop, with the Empire State Building as backdrop.

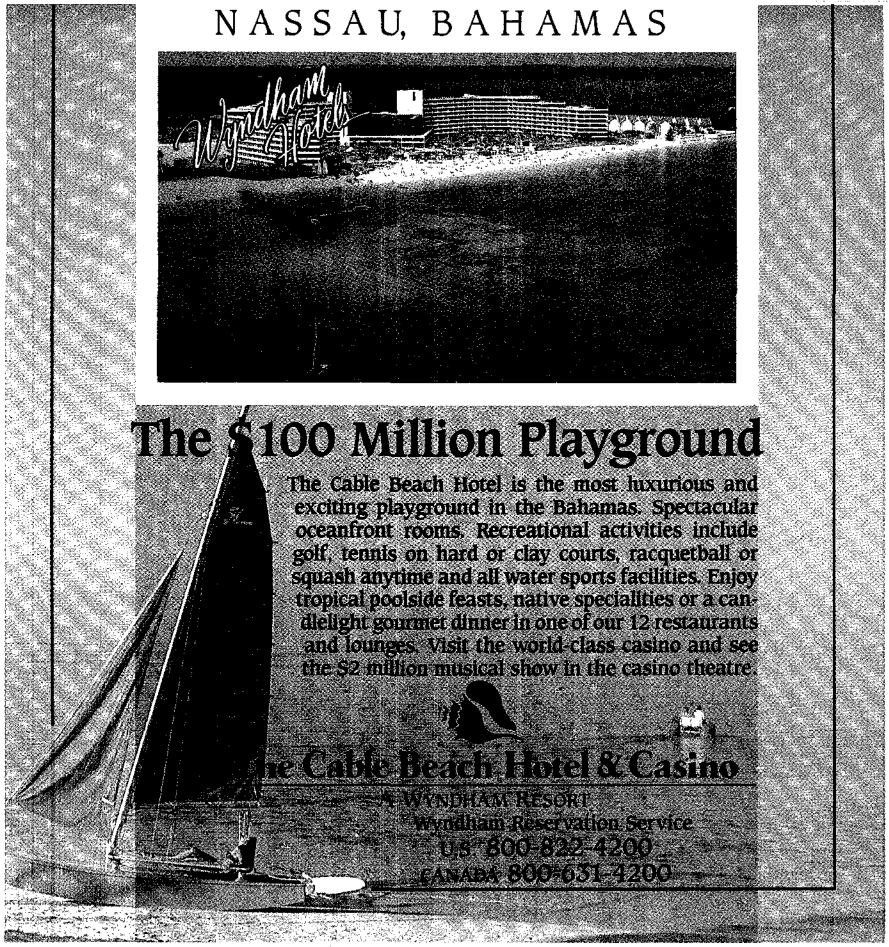
But Vela knows the best way to find an audience is to go out on the road and perform. Her only gig so far has been *Late Night With David Letterman,* where she sang "Magic Smile" with Paul Shaffer and his band. Now Vela is auditioning a band of her own, planning showcase gigs in New York and Los Angeles. "I'm too much of a wussy to do sixteen cities in seventeen nights or something," she says. And the idea of testing her talent in front of an audience is both frightening and exciting. "Who wouldn't be nervous about it?" she says. "But I can't wait. Playing my songs for people, performing my different characters." She may do some new material, and possibly some covers of songs by Hendrix, the Beatles, "maybe Donald and Walter, and certainly Jimmy Roberts."

IF VELA ISN'T OVERLY CONCERNED about live performance, maybe it's because she's already performed successfully for some of the most demanding ears in the rock world—Fagen and Becker, and, more recently, Joni Mitchell, guitarist Danny Kortchmar, and Don Henley, the former Eagles star now enjoying a successful solo career.

Last month, Henley asked Vela and Mitchell to sing on "Who Owns This Place?," Henley's single from the soundtrack of *The Color of Money.*

"These are all Vikings, and I'm a teddy bear," says Vela. "I was singing into the mike, and I had never heard my voice so loud and clear. I got butterflies, and shivers. I was listening to myself sing, and that's disaster. So I said, 'Bottom line, Texan—get it together,' took a deep breath, and just sang. Joni Mitchell came in and sang along with the tape of my voice—matched her voice to my drawl. Then, Henley has me singing two words—'push-pull, push-pull' at the fade-out. I'm whispering *push-pull, push-pull, push-pull* . . . steamy stuff."

Later, Vela was napping beneath the mixing board, curled up "in a secret place. No one knows I'm there. The place is quiet." Henley walked into the room alone, singing to himself. "And the song he's singing," says Vela, "is 'Interlude.' " Vela just lay there under the mixing board, listening to Henley sing her song. She never told him she was there. ▬



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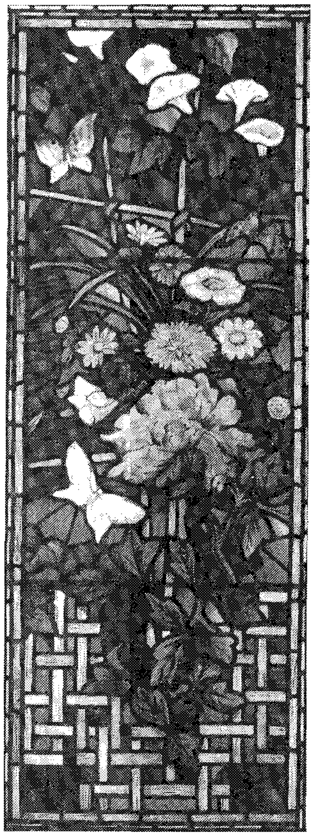
Detail from 6-panel leaded stained-glass window by John La Farge: Museum of Fine Arts, Boston. Gift of James and Jean Baer O'Gorman.

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Americans and the Aesthetic Movement

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The exhibition is made possible by Meredith Corporation, with additional support from the National Endowment for the Humanities.

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DESIGN

BY

MARILYN BETHANY

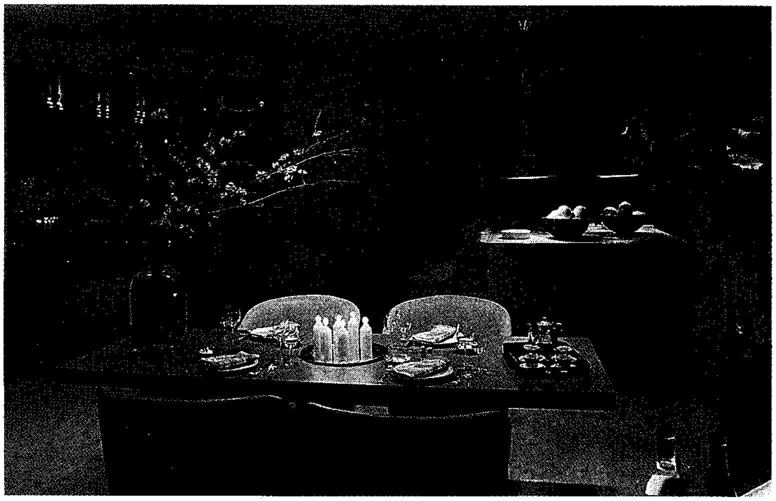
CHANGE OF HEART

She now maintains that their fling with "self-denying modernism" had already run its course—and anyway, traditionalists have more fun these days. But the *coup de grâce* for Michael and Alexandra Marsh's Formica-and-bleached-wood dining room was the Canaletto her father gave them a few years ago. To be sure, they'd have had a devil of a time finding a comfortable spot for a Venetian painting within the minimalist environment that had been their hearts' delight not five years before.

"It was so monolithic," Alexandra Marsh groans, recalling the décor. So she put her head together with that of her girlhood friend Nancy Huang, a decorator who tosses antiques around with a particularly flamboyant hand.

Both women agreed that the modern furniture had to go, but Marsh saw no reason for pulling out the triangular storage unit and the platform that supports the banquette. "We both went to my analyst to talk things out," says Huang, who lost—and is still smarting from—the battle of the built-ins.

In any case, the room won the war. Despite Gothic furniture and a rich range of Fortuny fabrics, it's light and sleek—and Marsh is happy with her dining room. For now.

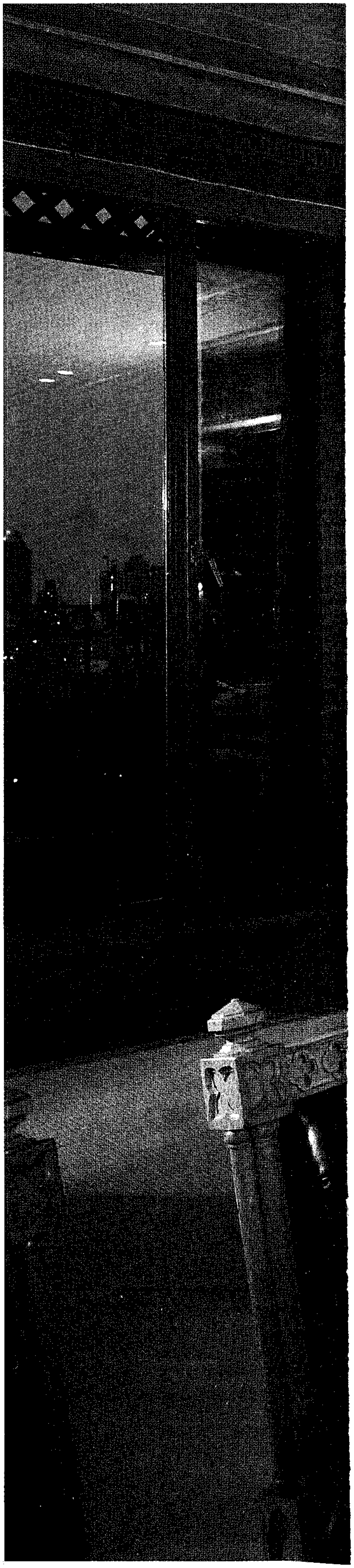


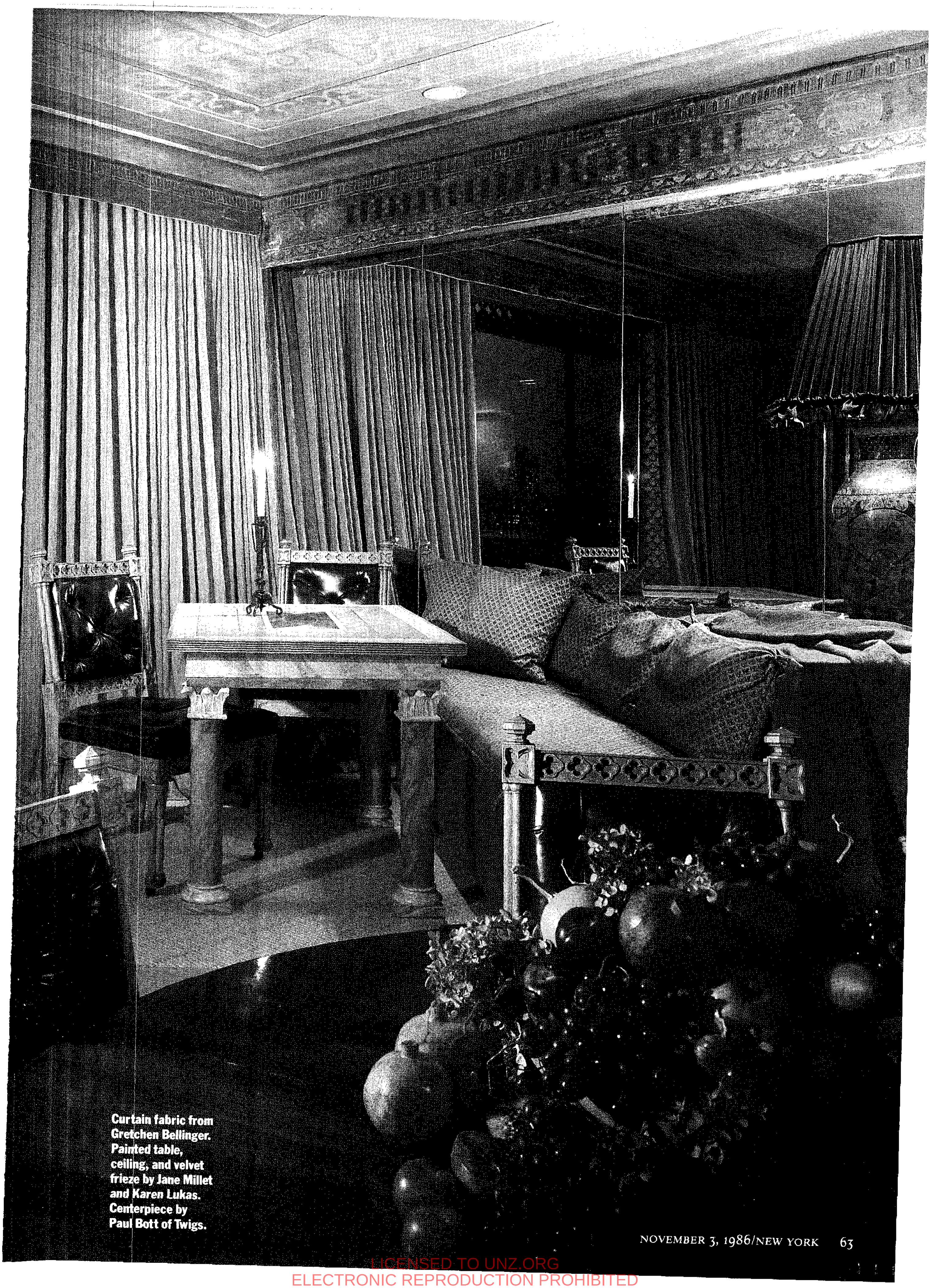
Norman McGrath.

From modernist to mandarin: The layout of this dining room (above, as it appeared in 1980) hasn't changed, but all of the movable furniture and virtually all of the surfaces have.

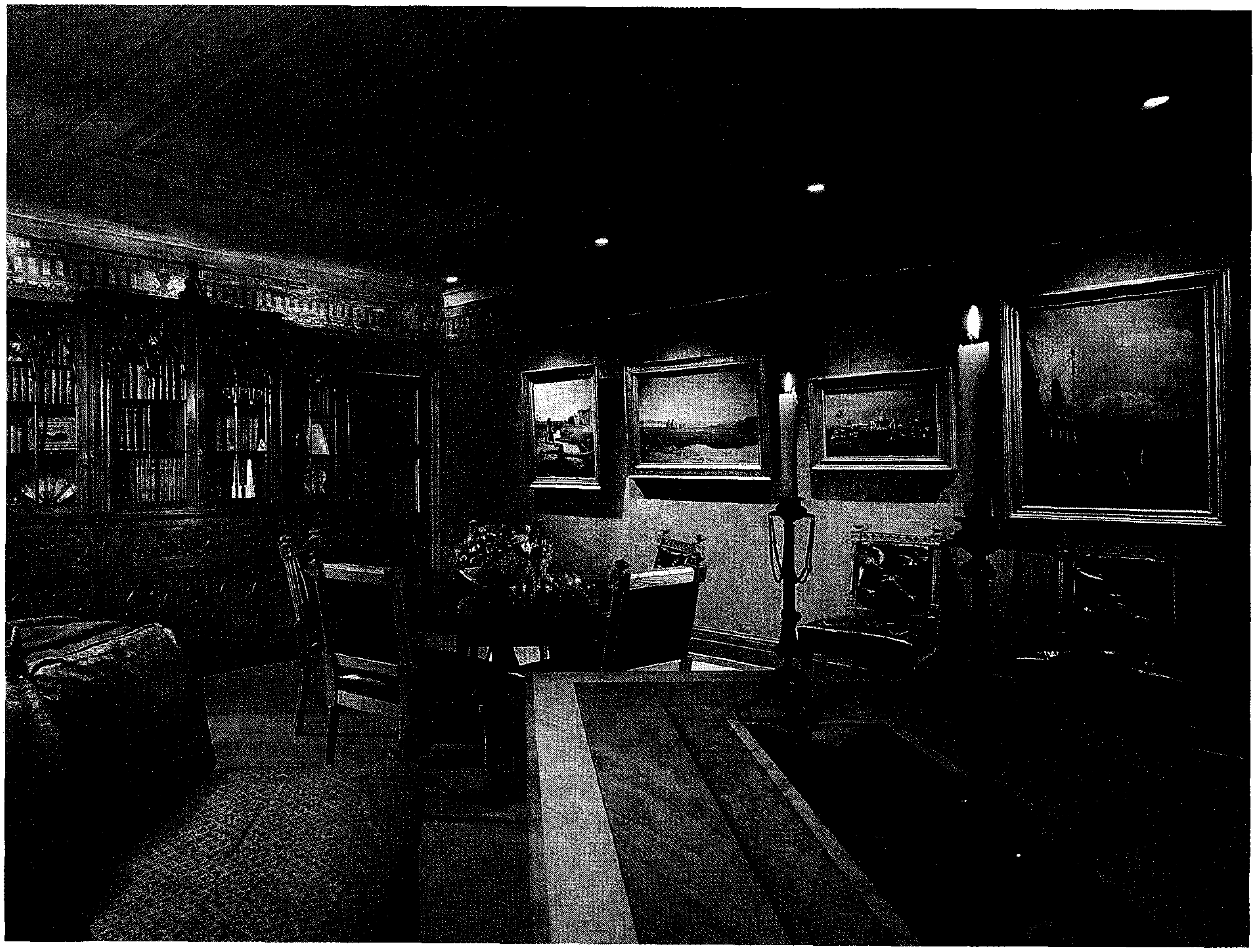
Photographed by

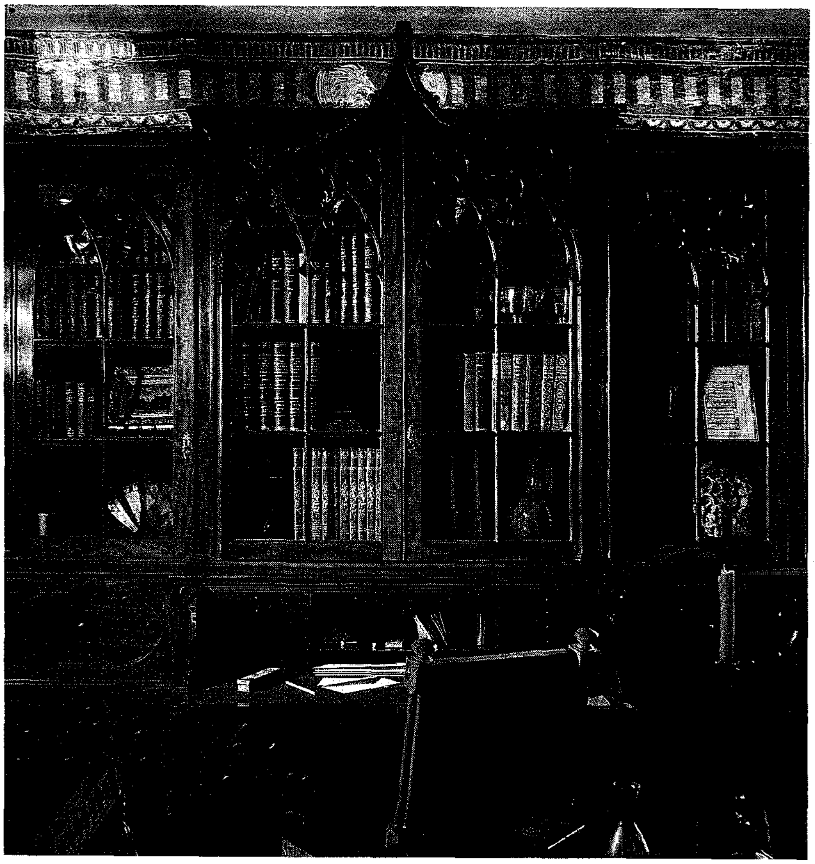
DURSTON SAYLOR





Curtain fabric from Gretchen Bellinger. Painted table, ceiling, and velvet frieze by Jane Millet and Karen Lukas. Centerpiece by Paul Bott of Twigs.





Top: The change of décor was prompted by the acquisition of the Canaletto *painting* (*second* from right). The other three pictures were done by Jane Millet.

A Gothic breakfront doubles as a desk.

Decorator Nancy Huang (right) and client Alexandra Marsh have been *friends since school* days.

CORPORATE GIFT-GIVING GUIDE

BLOOMINGDALE'S CORPORATE GIFT DEPARTMENT

GIFTS ARE OUR BUSINESS

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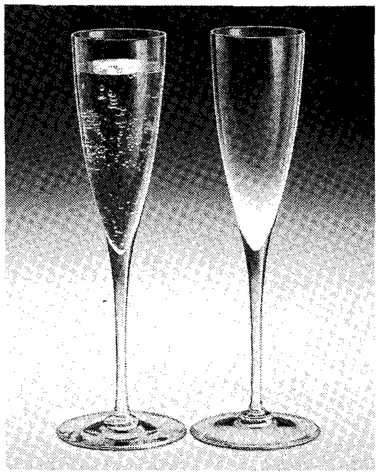

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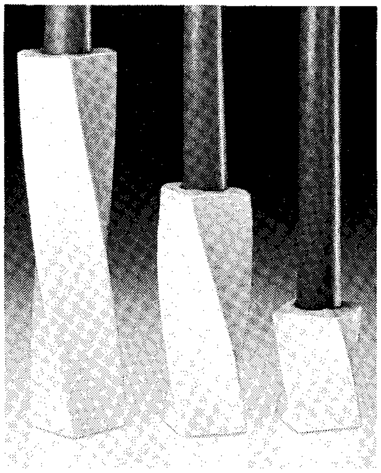

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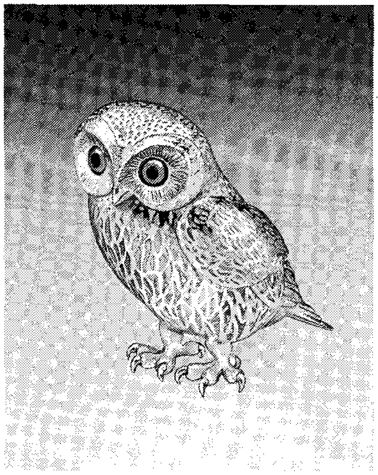

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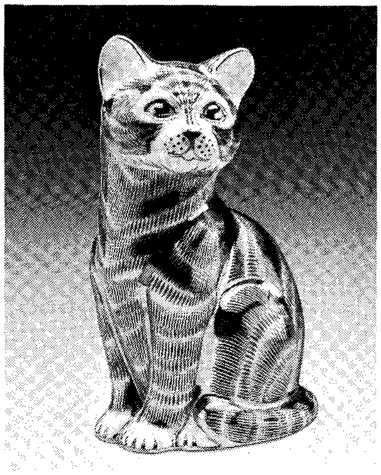

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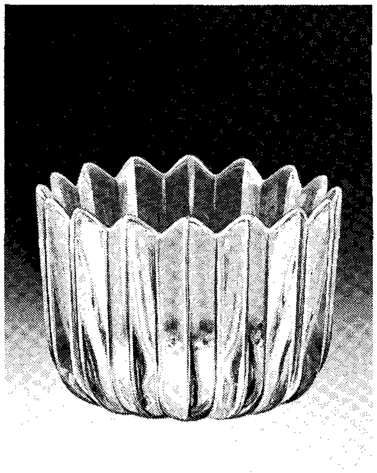

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CORPORATE GIFT-GIVING GUIDE

BY LETITIA BALDRIGE

Letitia Baldrige is a former social secretary to U.S. ambassadors David Bruce, in Paris, and Clare Boothe Luce, in Rome. During the Kennedy administration, she served as the First Lady's chief of staff. She is the author of Letitia Baldrige's Complete Guide to Executive Manners.

The giving and exchanging of business gifts is an old—and worthwhile—tradition. Ancient–Egyptian hieroglyphics detail the gifts offered and the sacrifices made in the courts of the Pharoahs, and the exchange of diplomatic gifts between two rulers has for centuries marked the successful signing of a treaty or pact.

Our motives today in the business world are similar: We use gifts to impress, persuade, thank, influence, or simply please important customers and colleagues. In some cases, it may be appropriate for employees to pay for business gifts themselves; in other cases, gifts may be charged to the company's advertising or promotion budget.

Under the current tax bill, a deductible of up to $25 is allowed for each business gift. It is up to an individual company to determine if, and to what extent, it will reimburse employees for the purchase of such gifts. When the cost of a business gift is absorbed by a company, an amount up to $25 may be deducted from its taxes. For unreimbursed business gifts people may, in most cases, itemize and deduct a portion of the expense from their personal-income taxes.

The new tax bill, slated to take effect January 1, 1987, will make business gift-giving more costly for individuals. For example, those in the 50 percent bracket who now receive the maximum tax benefit of $25 on gifts of $50 or more will likely be entitled to only a 38.5 percent maximum benefit come January 1. In 1988, even less may be deductible. There will also be a new limitation: One's miscellaneous deductions will have to exceed at least 2 percent of adjusted gross income before one is entitled to make a deduction. With this change, the tax motivation for gift-giving will be lessened—yet there will always be the need to foster business relations.

Gift-giving is a sensitive art. A thoughtfully selected business gift is a tool that can be wielded to please, create goodwill, and reinforce a good business relationship. A poorly chosen gift sours a relationship because it may smack of bribery, be carelessly presented, or selected without thought.

Created and produced
by Susan Breslow
Design by Richard Mantel
Illustrations by Alexa Grace

GETTING ORGANIZED EARLY

The further in advance you determine your holiday-gift list, the better your company will be able to implement the task. With the help of your secretary or spouse, write down the names of customers, clients, and employees you may wish to remember this year.

Allow plenty of time for engraving, stamping, or etching your logo, the recipient's monogram, or whatever you'll be putting on your gift if you plan to personalize it. Steuben, for example, takes eight to ten weeks to engrave a piece of its glass, and two weeks for a base. Tourneau will engrave the back of one of its watches in one week. Tiffany & Co. needs two weeks for a piece of its silver or vermeil. Mark Cross will gold-emboss its leather goods on the premises while you wait. However, as the holidays grow closer, don't expect immediate service in any store.

MARKING LIFE'S OCCASIONS WITH GIFTS

Although the holiday season is the classic gift-giving time, the business-gift market stretches far beyond the holidays. For example, it may include the presentation of a gift:

At New Year's, to start the year off right

At Easter, to mark a religious occasion or the rites of spring

To an employee or customer on a special birthday

For a colleague or customer's wedding or important anniversary

On the occasion of an outstanding employee's retirement

As a giveaway, for goodwill in the community when a new branch or plant opens

To employees, when there's exceptionally good news to celebrate

To an executive, to celebrate his or her promotion

To mark the birth or adoption of an employee's child

To wish someone farewell

As a get-well gesture to someone who is ill or has had an accident

To apologize to a good customer for an offense or for bad service

To congratulate a colleague for achieving a great distinction

In gratitude to a hardworking staff on the conclusion of a friendly merger or acquisition

As a sales incentive to motivate the staff.

WHO HANDLES GIFT PURCHASES?

The hierarchy of corporate gift-giving is fairly complicated and requires imagination and tact—not to mention budget consciousness. An executive secretary is often placed in charge, but in a large company someone in administration usually coordinates the project. (I have rich, wonderful memories from my White House days of having been given the additional task of organizing state gifts to all foreign officials for President and Mrs. Kennedy. It was an honor and a challenge, but at the same time, a giant headache!)

WHERE WILL GIFTS BE PURCHASED?

A company that gives its own products as holiday gifts has an easy time of it. For those companies who can't or don't wish to, these resources are helpful:

The corporate-gift department in better stores

Personal shoppers in better stores

Ads in magazines and newspapers featuring special gift merchandise

Catalogue offerings from stores and museums.

WHAT WILL YOU SPEND?

This is a personal—personal/corporate—decision. Some companies budget gifts for their regular customers at $25 each, and for their VIP

customers at $100 each. More important, however, than how much you spend, is how clever you are in selecting the items.

WHAT MAKES A GIFT A SUCCESS?

A gift hits its target if it is thoughtfully purchased, which means the following considerations come into play:

IT IS APPROPRIATE. This means that you send an associate the brand of liquor he or she actually drinks. You send a person a present that you know he or she will enjoy, not just something that appeals to you. You don't send something too lavish or something so personal that it would embarrass the recipient.

IT IS CAREFULLY RESEARCHED. Open your eyes when you are in someone's home or office and you will notice what that person's taste is, the color scheme of the decor, and what he or she collects. (Call the person's spouse or secretary if you're unsure.) If your above-and-beyond-the-call-of-duty office manager is noted for her flower arrangements, a pair of porcelain cachepots would be a perfect gift. If the printer who delivered your annual report two days early is a music enthusiast, then a gift certificate to a music store is a perfect gift. If a new client is a wine lover, arrange your gift at a wine and liquor store. If your office has been recently redecorated by an interior designer who frequently entertains at home, then a dozen wine goblets or dessert plates are in order. A protégé who has moved into a new apartment could probably use one or a pair of handsome framed prints (but be sure to write in your gift enclosure "If these aren't just right, the store will happily exchange them"). If you have noticed the collection of antique pewter in a customer's office and happen to see a nice piece during your

THE EXECUTIVE'S OPTION... MACY'S BY APPOINTMENT FOR CORPORATE GIFTS.

Let our staff of professional consultants analyze your specific needs. We'll visit your office with our Book of Gift Ideas. Or, assemble choices for your approval in our private Corporate Suite. Or, if you prefer you may explore Macy's with a consultant gathering merchandise as you go.

We'll oversee the details. After you've made your selections we'll supervise giftwrap, card enclosure and delivery. If time allows, we'll personalize enclosure cards on your behalf—and follow up to be sure your gift reaches its recipient. And, we have a specially designed program that responds to volume purchases.

Another option to consider... gift certificates. The ideal corporate gift—they're convenient, appreciated and always a perfect fit.

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BY APPOINTMENT

Call Linda Lee and her staff of consultants for details at (212) 560-3620.

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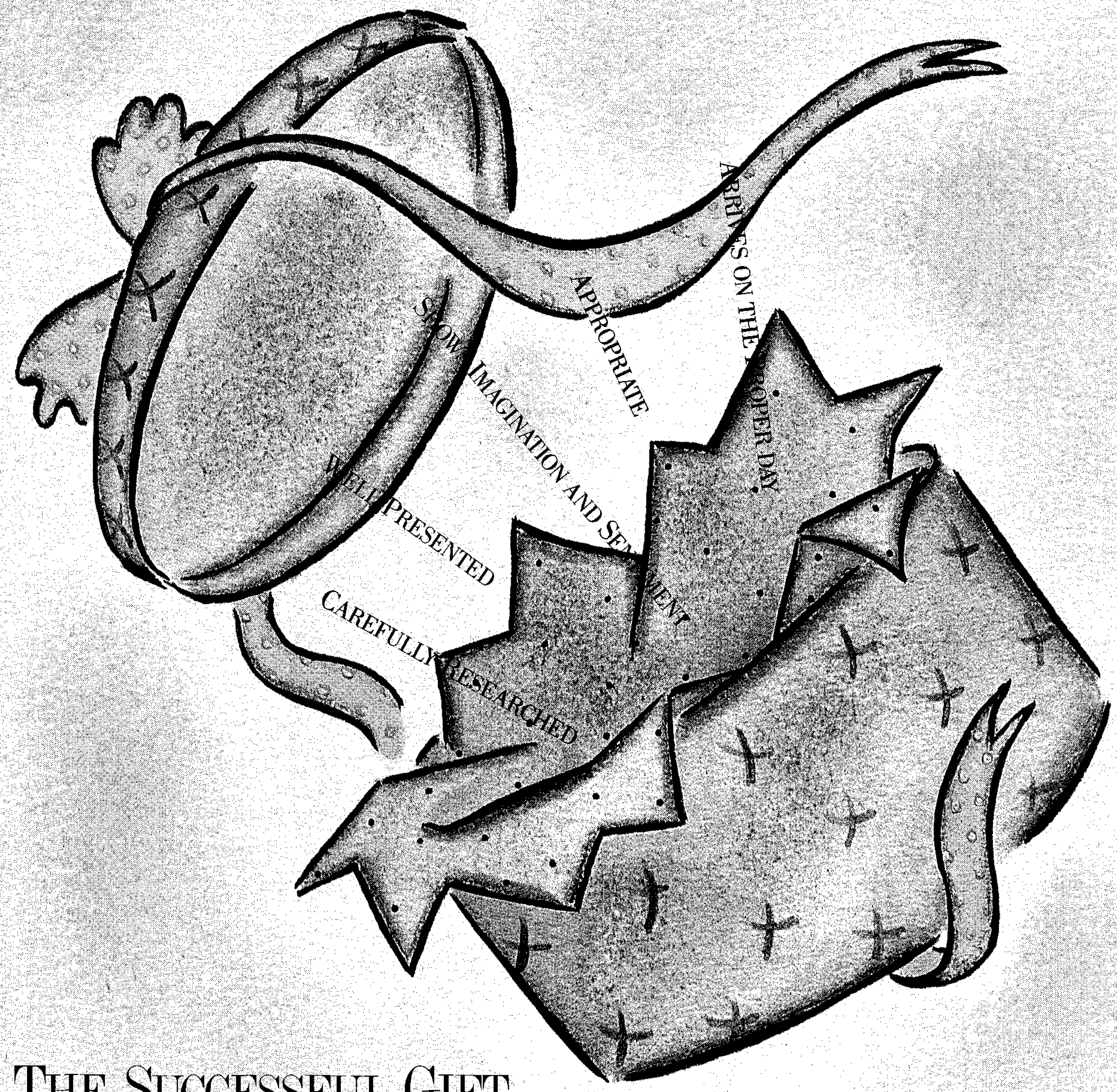

THE SUCCESSFUL GIFT

weekend ramblings, buy it in July and save it as a gift for Christmas. If the maître d' who always finds a table for you reveals that his passion is opera, two good seats to a Metropolitan Opera performance would obviously please him.

IT SHOWS IMAGINATION AND SENTIMENT. You may not be able to literally copy the ideas of people who don't worry about a budget (such as the Italian Government, when it presented Ambassador Clare Boothe Luce with a box encrusted with charms that told the story of her illustrious career). You may not have the time or know-how of the man who, secretly, had his colleague's life story written and published in a beautiful small book as a Christmas-morning surprise for him. You may not be as resourceful as the longtime secretary of a crusty, hard-talking boss, who had lost his best friend, his dog; for Christmas the secretary took photographs of the dog to an animal portraitist who created the animal's likeness in oil. When her boss opened his gift, she saw him break down and cry for the first time. Each of us has imagination; it should inspire our gift choices. We can interpret other peoples' good ideas according to our own ability and budget.

IT ARRIVES ON THE PROPER DAY. Timing is important. Christmas presents should arrive before Christmas, and Chanukah presents before the end of the eight-day holiday. In sending perishable food, flowers, and plants, remember that your gift is worthless if it arrives when the recipient is

“Our
corporate gifts
must be chosen
with the utmost care
–so we give
our list
to
Gail Kittenplan
at
Lord & Taylor”

Gail Kittenplan and her corporate gift staff have a marvelous talent for choosing—make an appointment to see a presentation of gifts they will pre-select with your specific needs in mind. If you like, they'll even see to wrapping, gift cards, mailing and delivery. Call (212) 391-3519—and wrap up your corporate Christmas today.

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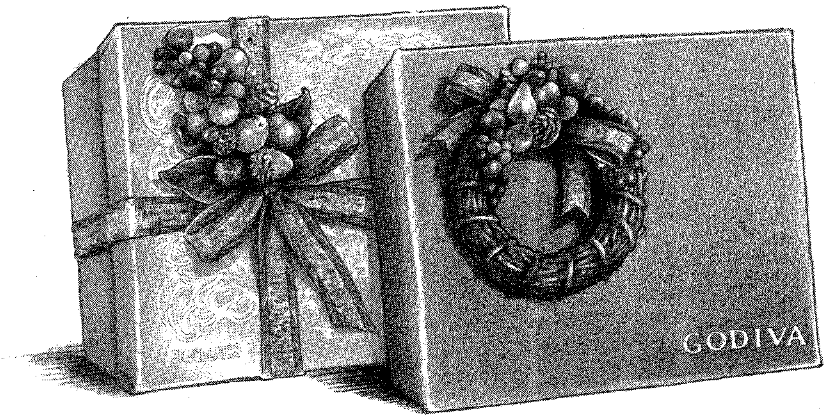
Open daily 10 to 6 Thursday 10 to 8



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ROYAL COPENHAGEN PORCELAIN
GEORG JENSEN SILVERSMITHS

out of town. (Call ahead to make certain the gift is delivered when the recipient is in residence.)

IT IS WELL PRESENTED. A present should be beautifully wrapped, with a personal note placed inside (not just your business card). The status wrapping from New York's better stores is desirable and impressive. Re-wrap liquor and anything you buy from a drugstore. A present that is not well wrapped sends an I-don't-care-enough signal from you to the recipient. Remember, too, whenever possible, to present your gift in person. This applies particularly to executives who give presents to close staff members.

WHEN NOT TO SEND A GIFT AND WHEN NOT TO ACCEPT ONE

The most important rule to remember in sending or receiving business gifts is the code of ethics. If you stop to consider whether or not you really should be sending a certain gift to a certain person, or receiving one from that person, you probably should not be. There should be no uneasiness whatsoever in your gift exchanging. A gift should be a remembrance of friendship, not a bribe. Chief executive officers may exchange gifts valued at $100 and up with other CEO's in the spirit of friendship; others, not in that league, should not.

Never send a gift to someone whose business you are trying to land. But if you succeed in getting some business, it is proper to send the other person a small gift, with a note that expresses your appreciation for the business, and your resolve to do a great job in carrying out the assignment. There is a great difference, for example, between the ethics of sending someone a monogrammed-sterling-silver box when you're pitching business, and in sending a box of Florida grapefruit as a thank-you after you've been signed up.

Before you send anyone anything, find out first if the recipient's company has a firm policy prohibiting acceptance of any kind of gift. Some publicly held companies are very strict on the entire subject of gifts: Avoid embarrassing a colleague who works for such a company.

Send your gift to the person's home, not the office—except when everyone on the immediate staff shares in the gift or gifts.

immediate office, while someone making $50,000 a year might buy a holiday-greeting card with a small chocolate Santa tucked inside. Another person also earning $50,000 and supporting a family on that salary should not undertake such an expense, but might give close associates an inexpensive greeting card, with a personal message to each written inside.

As a member of mid-management who is grateful to the people performing service functions that make your life easier, you might purchase a joint present for them. A five-pound box of chocolates, for example, or a large box of small, individually wrapped fruitcakes, are nice presents to bring to the mailroom, travel, or duplicating-room staff. If your gift is candy, bring some individual plastic bags into which each will put his or her share to take home.

One executive I know gives a pretty gift-wrapped Christmas-tree ornament each year to all of the elevator starters in her big office building. She claims it is well worth the smiles of appreciation she receives in return from them each morning. Another executive I know, who happens to be aware of the sadness in the life of the woman who cleans the restroom on her office floor, assembles a gift package each year of clothes and food for the woman's family. These are the people who understand the meaning of Christmas.

GIFTS FROM THE COMPANY TO CLIENTS AND CUSTOMERS

The recipient of a gift fondly remembers the company that sent the gift if it is:

Imaginative

Tasteful—and not just a company advertisement

Useful for business or personal purposes

Well designed and well made

Inexpensive and without a hint of bribery

A corporation that spends a lot of money mass-ordering desk or pocket calendars, and then splashes the company logo on the cover in grandiose style, would probably be

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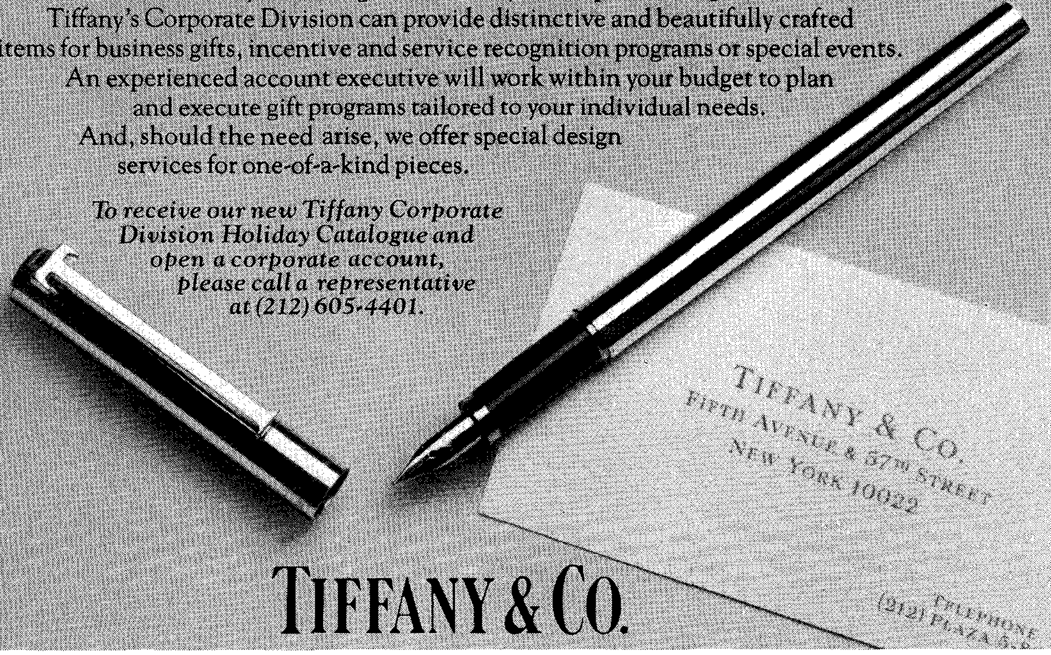

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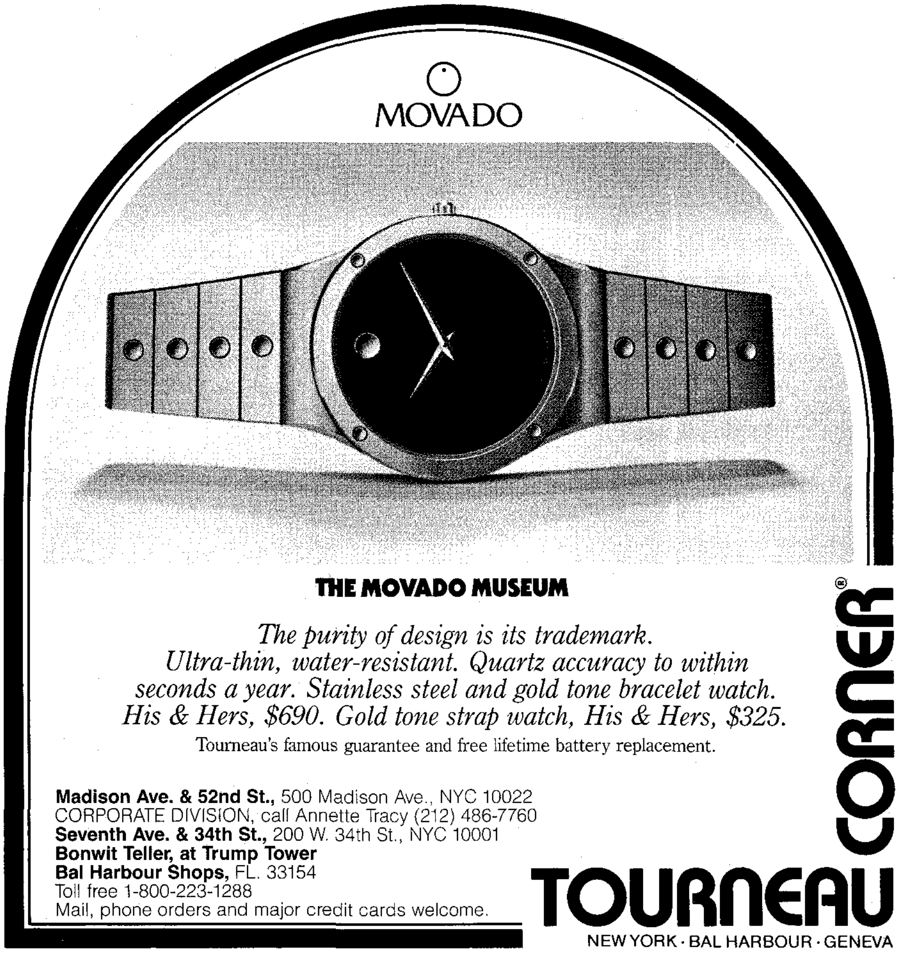

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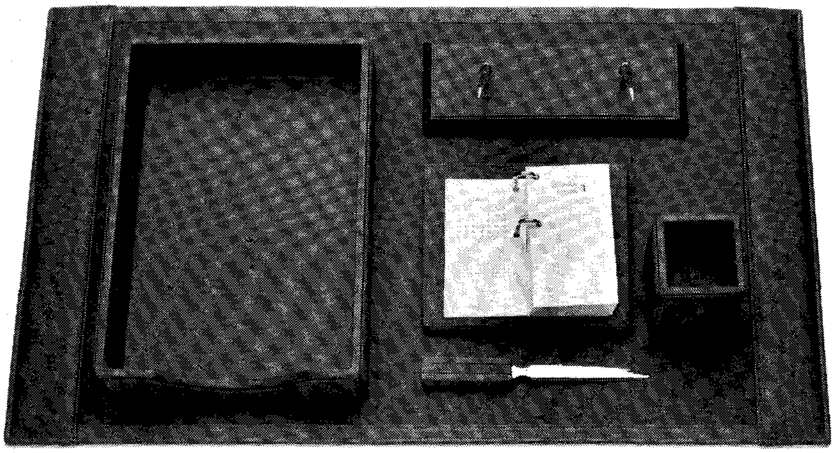

Any executive on the move will love this beautiful leather desk set by Schlesinger. Made of top grain cowhide, your choice of style and color. Choose a natural finish in Mocha or a glossy finish in Brown or Burgundy. Blotter $75, Letter Tray $85, Pen Holder $70, Pencil Box $35, Calendar Pad $55, Letter Opener $30.

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wasting its money. Most senior executives receive three or four desk calendars a year; they inevitably keep the one that is the least commercial-looking. If your company's logo is tucked away inconspicuously on the inside back cover, your calendar will most likely be the one that is used.

THE INEXPENSIVE COMPANY GIFT

There are occasions when a company will want to have an object made in mass quantity as a giveaway—perhaps for an important anniversary year. Take the key ring, for example. Company X can have 20,000 of them mass-produced, emblazoned with a large logo, and sealed in plastic for $3,200. However, the company should realize that most of those key rings will probably be disposed of before the month is over. If, instead, Company X has 1,000 key rings made up in sterling silver, at a cost of $7,000, with the logo design rendered in miniature, it is likely that all of the key rings will remain in circulation for years to come. After years of observing what ends up in the trash can, my personal advice is to go quality or don't go at all.

THE BOX OF COMPANY PRODUCTS

Each year customers look forward to a familiar but imaginatively presented box of company products, such as those from a food manufacturer. If a personal item, such as any of the ones listed at right, is tucked into the box, the gift becomes all the more meaningful:

- Silver bookmark
- Small mirror
- Toilet kit for a man or a makeup kit for a woman
- Small electronic gadget (quartz-operated, or with batteries in place)
- Desk accessory.

OTHER GIFT SUGGESTIONS

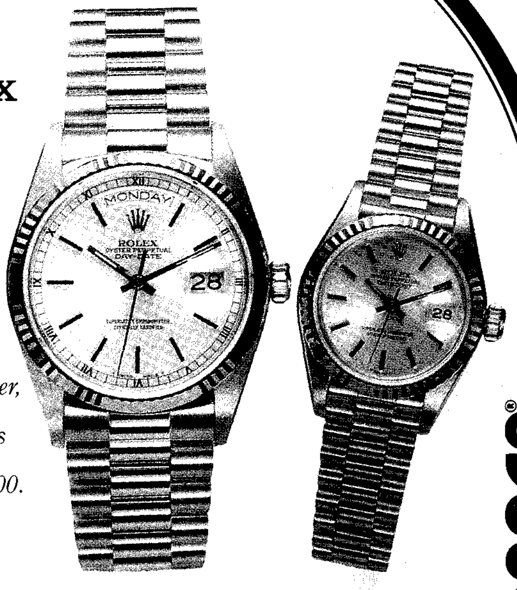
When buying gifts for specific VIPs and top customers, a gift-giver should keep in mind that:

- A woman can never receive too many beautiful silk scarves, a man too many handsome silk ties
- A sweater makes a wonderful gift, but only if it is the proper size
- A purse-size flaçon of the latest fragrance usually makes an impression on a woman customer
- An umbrella with a small tag bearing the company logo is useful
- A traveling alarm clock or mini-calculator is welcome (like umbrellas, they are often lost, and new ones are always needed).

A gift of any price need not be boring. One CEO sends customers a different set of four bar glasses each year, always of the same design, but always etched with a different saying. One year he stole Clare Boothe Luce's "No good deed goes unpunished"; another year, he stole W.C. Fields' "There may be some things better and some things worse than sex. But there's nothing exactly like it." Bar glasses like those are bound to help the conversation along at cocktail parties.

One of the most useful and successful corporate gifts I ever received was a big box containing four different kinds of classy personal stationery. (Since I am always exhorting people in my books to write thank-you notes, it was a particularly appropriate reminder to write my own.) Another year my favorite corporate gift was a round leather wastebasket on which was embossed in gold: "Life is just one piece of junk after another." (I chuckled every time I tossed a piece of paper in its direction.)

The holidays are a wonderful time to donate to charity—but it's particularly nice



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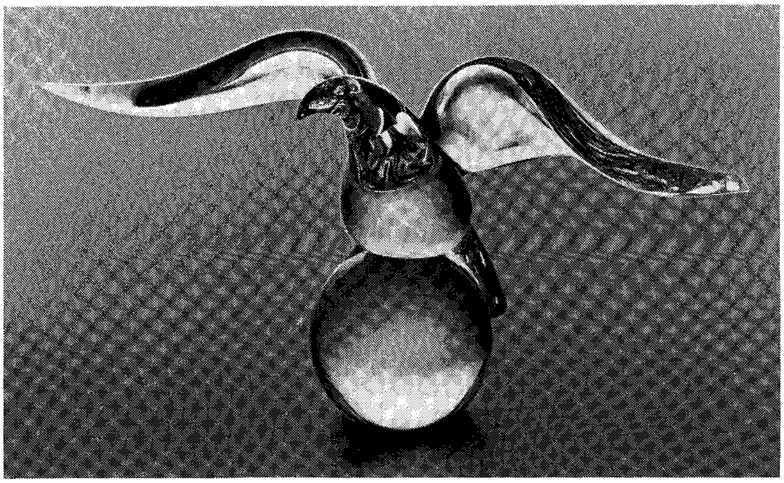

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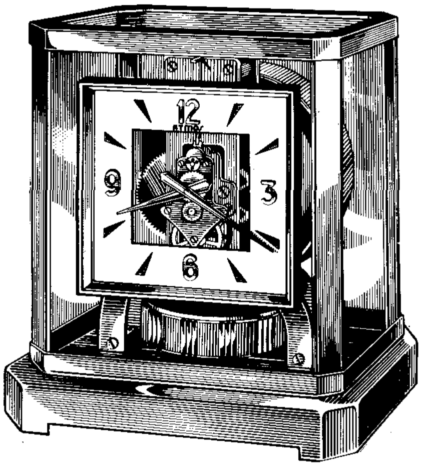

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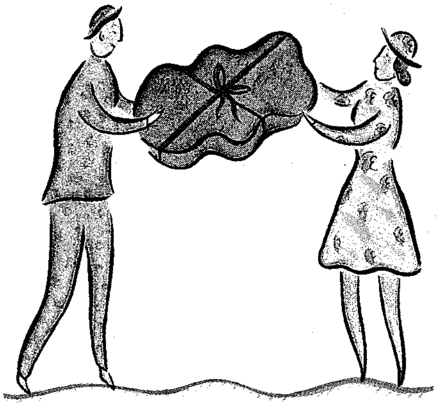

when the donation is made for the sake of charity, not self-promotion. An unpublicized corporate Christmas gift to charity along with—not in place of—the regular gift is in the true spirit of the season. How nice it is to find out quite accidentally that a particular charity has been helped by a company, instead of having it blasted to everyone on the firm's holiday-greeting cards that "a donation has been made on your behalf to . . . "

SAYING THANK YOU

I don't know why the citizens of some countries seem to have better manners than we do, but they do. We are one of the few nations where thank-you letters are the exception rather than the rule.

We should thank everyone who sends us even the smallest gift for the holidays—or for any reason. No matter how commercial the item, written thanks are in order. When you write a note (unlike making a telephone call), you go on record with your thanks. Your note may be passed around and shown to several people; it may be re-read several times by the recipient, giving pleasure each time. And it only requires a few sentences:

> "Dear Elinore,
>
> The box of gourmet cookies you sent has been the hit of our Christmas. Every member of the family has enjoyed them, and so have our guests. The consensus is that the chocolate-chip cookies, the champagne biscuits, and the tiny brownies are the tops of the top.
>
> Thank you for a delicious present in every sense of the word."

It takes about two minutes to write this kind of letter, and an additional minute to stamp and address the envelope. Elinore is going to feel good reading it—and you'll probably receive another wonderful box of goodies like it from her next year.

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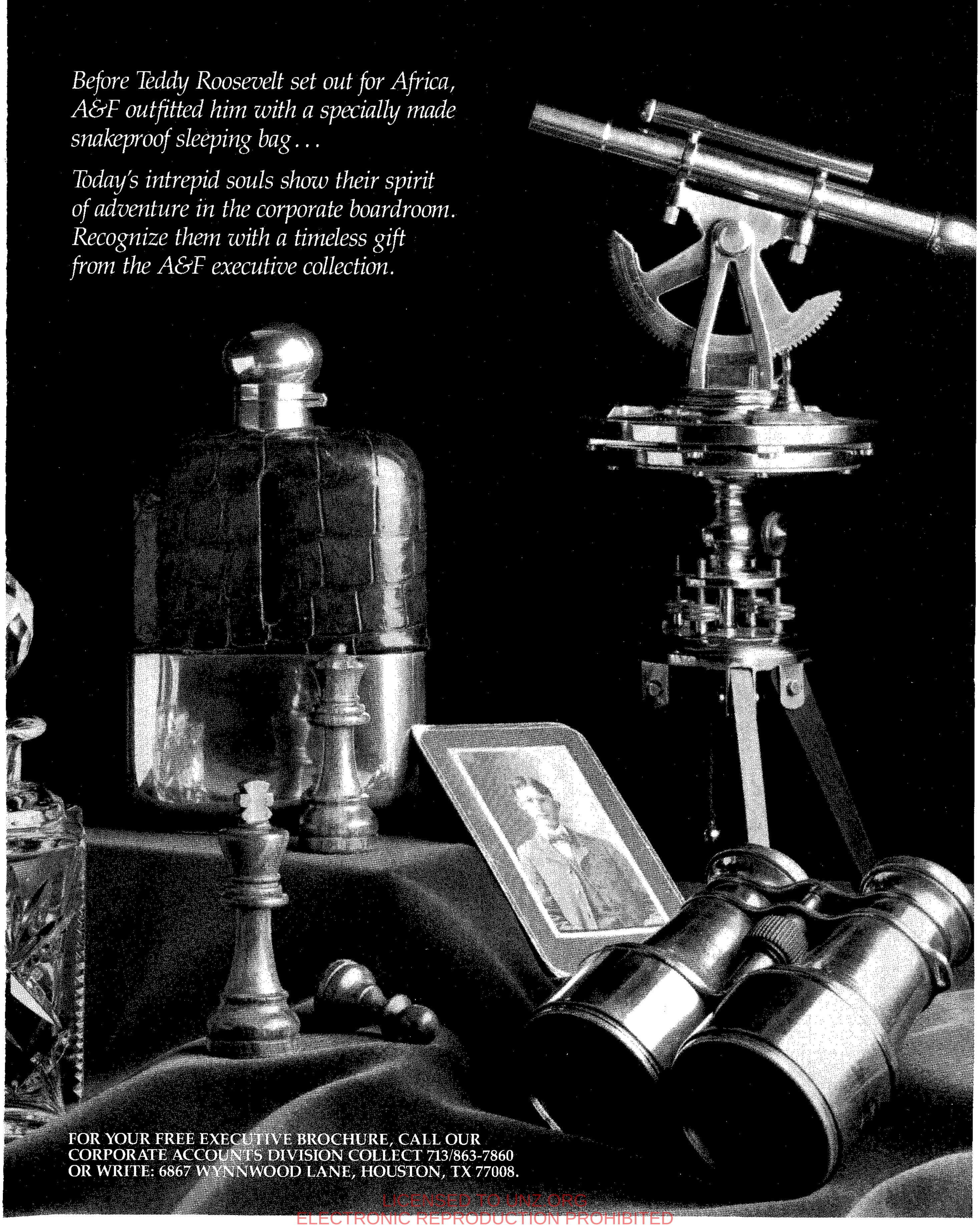

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199 Water Street
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Holiday hours begin November 28: M-Sat 10 A.M.–9 P.M., Sun 12 P.M.–8 P.M.

725 Fifth Avenue
Trump Tower
212-832-1001

Holiday hours begin November 15: M-Sat (except Th) 10 A.M.–6 P.M., Th 10 A.M.–8 P.M.

Corporate Gifts: Vicki Harvey, Corporate Accounts Division, 713-863-7860 (call collect).

SPECIAL SERVICES
Corporate discount, delivery, enclosure cards, engraving, gift certificates, gift wrap, mail order, monogramming. Catalogue available.

BLOOMINGDALE'S

1000 Third Avenue
212-355-5900

Holiday hours begin November 28: M-Sat 10 A.M.–9 P.M., Sun 12 P.M.–7 P.M.

Corporate Gifts: Dorothy Desir, Beatrice Dale Division, 212-705-2378.

SPECIAL SERVICES
Crystal etching, delivery, enclosure cards, engraving, gift certificates ($5, 10, 15, 20, 25, 50, 75, 100), gift wrap, leather embossing, monogramming.

CROUCH & FITZGERALD

400 Madison Avenue
at 48th Street
212-755-5888

Holiday hours begin December 1: M-F 9 A.M.–7 P.M., Sat 9 A.M.–6 P.M.

Corporate Gifts: David Migden.

SPECIAL SERVICES
Delivery, enclosure cards, gift certificates, gift wrap, mail and phone orders, monogramming. Catalogue available.

FORTUNOFF

681 Fifth Avenue at 54th Street
212-758-6660

Holiday hours begin November 24: M-Sat (except Th) 10 A.M.–7 P.M., Th 10 A.M.–8 P.M., Sun 12 P.M.–5 P.M.

Corporate Gifts: Ellen Siegel, Service Sales Manager, 212-371-0014.

SPECIAL SERVICES
Crystal etching, delivery, enclosure cards, engraving, gift certificates, gift wrap, leather embossing, mail order, monogramming. Catalogue available.

GODIVA CHOCOLATIER, INC.

212-951-2888
800-732-7333

Corporate Gifts: Ken Dalziel, Sales Representative, 212-951-2847.

SPECIAL SERVICES
Delivery, enclosure cards, gift wrap, mail order. Catalogue available.

HOYA CRYSTAL GALLERY

450 Park Avenue
212-223-6335

Holiday hours: M-Sat 10 A.M.–6 P.M.

Corporate Gifts: Cathy Dolan, Manager of Customer Relations.

SPECIAL SERVICES
Delivery, enclosure cards (in calligraphy, if desired), engraving (3-4 weeks), gift certificates, gift wrap, mail order, monogramming. Catalogues available ($2-4). Other: Biography of artist included with gift.

LORD & TAYLOR

424 Fifth Avenue
212-391-3344

Holiday hours begin November 28: M-F 10 A.M.–8 P.M., Sat 10 A.M.–6 P.M., Sun 12 P.M.–5 P.M.

Corporate Gifts: Gail Kittenplan, Personal Fashion Advisors, 212-391-3519.

SPECIAL SERVICES
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SPECIAL SERVICES
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Corporate Gifts: David Greenwood, General Manager.

SPECIAL SERVICES
Crystal and glass etching, delivery, enclosure cards, engraving, gift certificates, gift wrap, monogramming.

STEUBEN GLASS

Fifth Avenue at 56th Street
212-752-1441
800-223-1234 (out of state)

Holiday hours begin December 4: M-Sat (except Th): 10 A.M.–6 P.M., Th Dec. 4, 11, 18: 10 A.M.–8 P.M.

SPECIAL SERVICES
Delivery, enclosure cards, engraving, gift certificates, gift wrap (linen box), mail order. Catalogue available ($5).

TIFFANY & CO.

Fifth Avenue at 57th Street
212-755-8000

Corporate Gifts: 212-605-4401. Holiday hours begin November 28: M-Sat 10 A.M.–7 P.M.

SPECIAL SERVICES
Crystal etching, delivery, enclosure cards, engraving, gift wrap (Tiffany blue box), phone order, monogramming. Catalogue available.

TOURNEAU INC.

500 Madison Avenue
212-758-3265

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Corporate Gifts: Annette Tracy, 212-486-7760.

SPECIAL SERVICES
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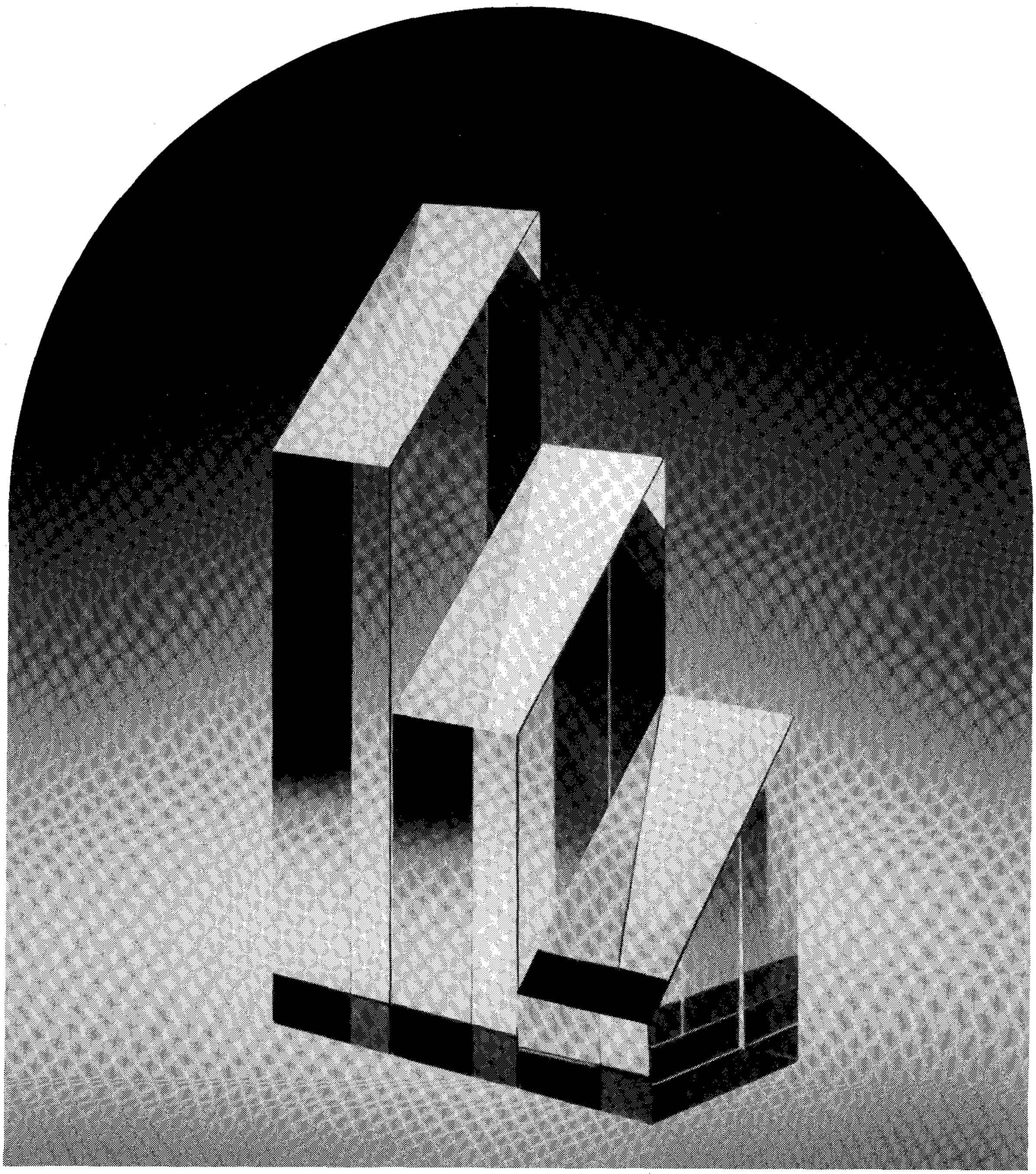

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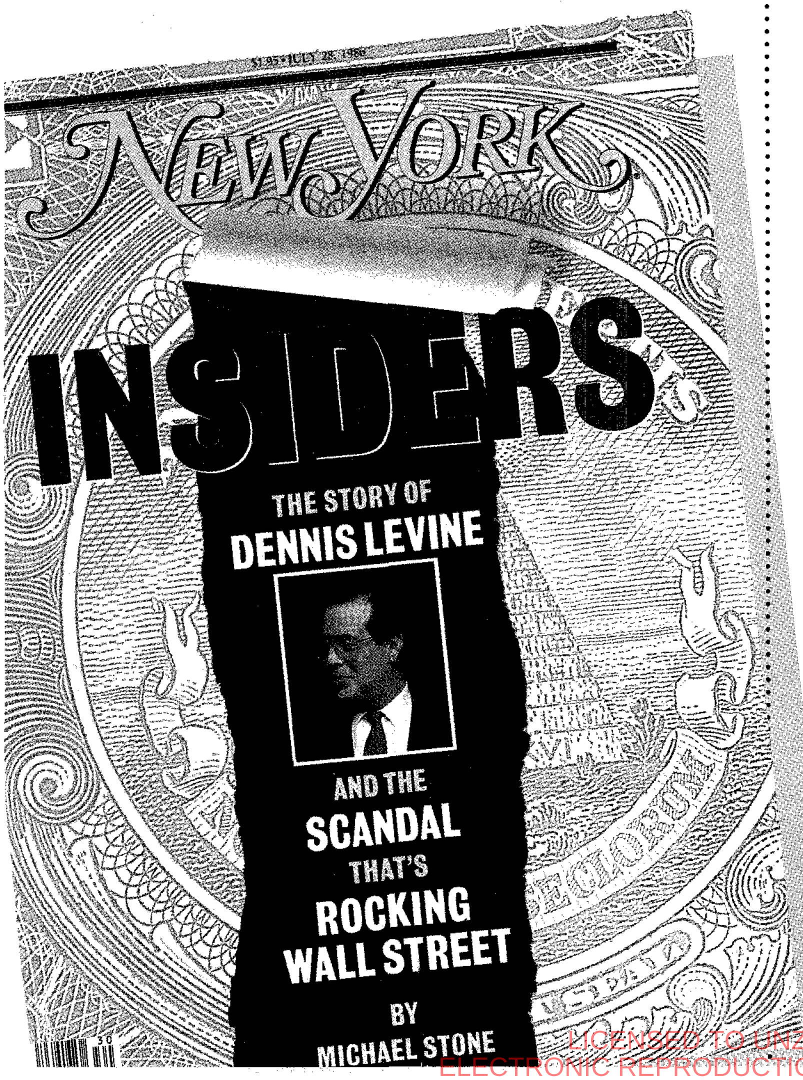

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Movies/David Denby

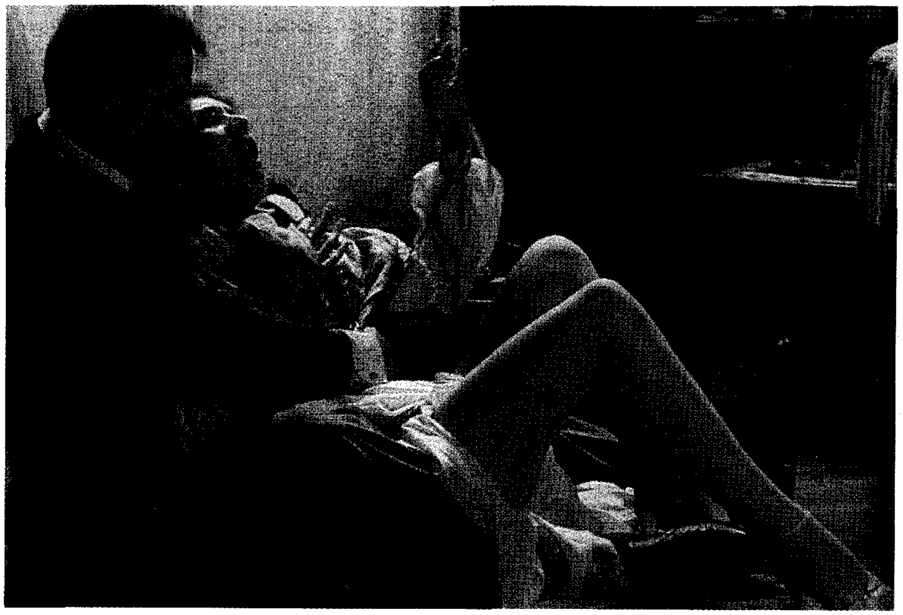
HEARTBREAK HOUSE

"...The camerawork in *The Sacrifice* puts us in a spell that goes beyond reason. In most ways, though, the film is awful..."

WHY IS A TRACKING SHOT ALMOST ALways so satisfying? The camera rolls across the ground, parallel to a man or woman or a moving car or perhaps a waltzing couple; other characters, standing still or sitting at table or dancing themselves, intervene, capture our attention for an instant, and then pass out of sight as the camera stays wedded to its subject. There are other kinds of tracking shots, of course, but if the shot has the right subject and context, the emotional effect is nearly always the same: One is impressed, and even awed, by the physical gravity of the world, by the weight and density of people and things.

Cutting chops the world into pieces—sawed-off fragments that are first reassembled by an editor and then "read" by an audience according to certain conventions (close-up, reverse angle, close-up, master shot, and so on). Tracking shots put the world back together again. Except for rare cases, like Godard's rolling journey alongside an immense traffic jam in *Weekend,* the shot implies a harmonious relation to reality, a sense of connectedness. Godard's sequence was ironic: He was showing us how big a mess could be linked together. Normally the tracking shot resists irony; it confirms that things are what they are. And sometimes it breaks your heart just to see that a house with a garden lies at the edge of a field, and that beyond the field lies the woods, and that a small child can walk out of the house, through the garden, and across the field.

All of which may explain how I could sit with a certain amount of pleasure through a movie that a good part of my brain was telling me was ludicrous. Andrei Tarkovsky's **The Sacrifice** is about despair and renewal, about eagerness for the end combined with fear of the end. A self-hating intellectual, longing for God, or at least for the engulfing warmth of a spiritual commitment, dreams of everything going dark in a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. Waking to normal life in the morning, the hero makes the sacrifice—of his reason and of his property too. The movie reaches an apotheosis of sorts in an extraordinary, long-lasting tracking shot that encompasses fire, a chase, a desperate and comical rescue operation, mourning and exaltation, all the pity and terror of the world. It is the greatest of many virtuoso sequences in which the camera drifts or prowls across the ground or through the hero's beautiful house. Tarkovsky's moving camera in this terribly solemn movie puts us in a spell that undermines reason. For in most ways, the film is awful.



LOVE AMONG THE RUINS: *Susan Fleetwood and Sven Wollter in Andrei Tarkovsky's film.*

A Russian émigré now living in Italy, Tarkovsky, the director of *Solaris, Nostalghia,* and other visionary and prophetic films, made *The Sacrifice* in Sweden on what looks like the same island of lost souls that Ingmar Bergman used as a setting some years ago. In this flat and desolate place, a few people gather in a house and stew in their own juice—decaying civilization trapped in a fragile teacup and lit by a dimming northern light. *The Sacrifice* offers Bergmanesque torment without Bergman's redeeming theatrical flair, and a Chekhovian house party without any real players. The characters in *The Sacrifice* are the hero, Alexander (Erland Josephson), a retired actor, now a university professor; his dissatisfied English wife, a former actress (Susan Fleetwood); the man she loves, a bored doctor who wants to go to Australia (Sven Wollter); a mailman who talks in opaque, threatening riddles (Allan Edwall); two benevolent servants, one of whom may be a good witch; and Alexander's six-year-old son, who is temporarily mute. These people do not so much talk as exhibit their isolation in one another's presence; the bits of dialogue are so disconnected from dramatic exchange that each speech seems like a free-floating aria. For instance, after the nuclear war has begun (we don't know at first that it's a dream), Susan Fleetwood, who has had virtually nothing to say until then, falls down on the floor in a shrieking fit that goes on for an eternity. What passes here for a breakdown in morale—a woman without God facing her death—may simply be a case of directorial ineptitude.

"The issue I raise in this film," says Tarkovsky, "is one that to my mind is most crucial: the absence in our culture of room for a spiritual existence." Someone of reasonable cast of mind might begin an investigation of the spiritual condition of modern Europe by looking at the disturbances and disruptions in personal relations. But Tarkovsky gives no indication of any interest in why things go wrong between people. The movie suggests nothing more than a tautol-

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ogy: Our relationships are bad because we lack spirituality. The villain is modern life. One of Tarkovsky's previous films, *Andrei Rublev,* is an epic celebration of a Russian medieval icon painter, and in *The Sacrifice,* the hero caresses the reproductions in a book of medieval paintings. In *The Sacrifice,* the explicit rejection of modern "materialism" is fueled by a longing for what *Life* magazine used to call the Age of Faith. Tarkovsky is not a dramatic filmmaker; he's an apocalyptic lyricist, a backward-looking seer without the gift of speech.

But he does have other gifts. In the opening sequence, the camera drifts close to the water, where Alexander is seen planting a tree with his little boy. And even though what Alexander says is of little interest, the lemony northern light, the sense of abundant air and space, the spidery tree etched against the sky, the companionship between the man and the silent boy—all of this is impressive and moving. It becomes even more so a moment later, when the mailman shows up on his bicycle and the camera begins drifting inland along with the three characters. Sven Nykvist, in perhaps his greatest work as a cinematographer, produces crispness and detail at even the lowest light levels. Inside Alexander's house, the light gets dimmer and dimmer, an expression of Alexander's decreasing hold on his life, but Nykvist, always moving the camera, allows you to see into the darkness.

After his fervent prayer to God, Alexander makes his sacrifice. In that final, stunning sequence, he races across the ground outside the house like mad King Lear on the heath. His act looks like insanity, and I think that's the point. In a world obsessed with material things, Tarkovsky is saying, madness is a form of spiritual striving. Even if this notion impresses us as little more than highbrow sentimentality—soap opera for espresso sippers—we may be amazed by this movie, in which a constantly tracking camera conveys more palpably than the deepest organ tones a yearning for harmony with the eternal.

In brief: IN THEIR LOVE SCENES TOGETHER in **Children of a Lesser God,** William Hurt and the young deaf actress Marlee Matlin (*New York,* October 6) create so much heat that they just about break through the conventional dramaturgy of Mark Medoff's play. Matlin is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. ▬

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By Corky Pollan

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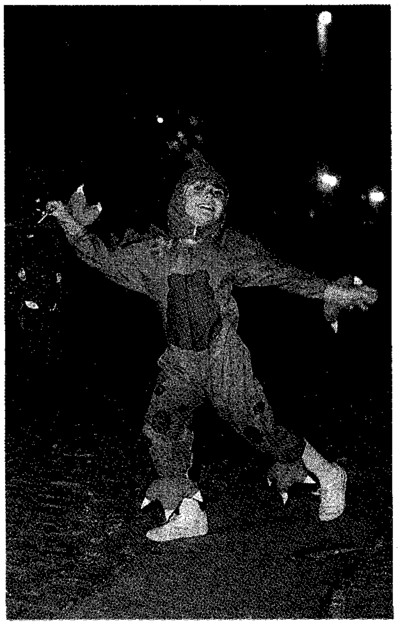
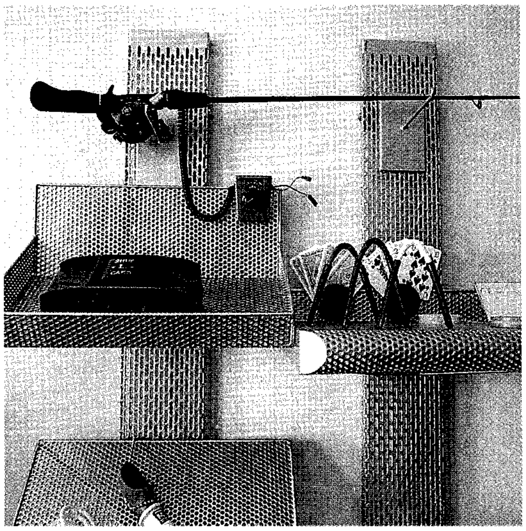


The Best Aid Plans



Maneuverability is the first housewares store to bring top-notch design to the seriously handicapped. The shop is also for those of us whose limitations don't warrant special license plates—the legions who suffer from aches and pains ranging from tennis elbow to sciatica. And it's even for the fully able-bodied, who *can* manage in households that are, ergonomically speaking, less than state-of-the-art but who, thanks to Berta Bienenstock, don't have to. Bienenstock recently launched the last of her four children, looked around, and asked, Now what? The answer—a "self-help" store for handicapped aesthetes—might not have occurred to everyone, but then, everyone's husband isn't a rheumatologist. "Shopping is supposed to make you feel better," she says, "but surgical-supply stores only make you feel worse." She began scouring the market here and abroad for objects—from fishing rods to security systems to sinks—that are as beautiful as they are easy to use. The result is a gadget lovers' paradise near Kings Plaza, Brooklyn, a store that is more impossible to leave than to get to. (From $1 for a car-door opener to $2,000 for a shower with handrails and a folding seat.) **—Marilyn Bethany**

MANEUVERABILITY/*4015 Avenue U, near Coleman Street, Brooklyn/(718) 692-0909*

Photographs: left, Mark Jenkinson (model: Shannan Kijewski of Bookers, Inc.); top and bottom, ©Paul Warchol.

Going for the Old

Japanese dolls are usually elaborately coiffed and kimonoed court ladies or fierce samurai and shoki warriors—anything but huggable. But *these,* many of them fashioned in the twenties by Goyo Hirata and known as *Ichimatsu,* were made for little children to play with (albeit carefully). Some of the dolls are only a few inches tall, others nearly two feet; some have painted mat-lacquer faces, others hennaed-red hair—all are delightfully endearing ($40 to $450).

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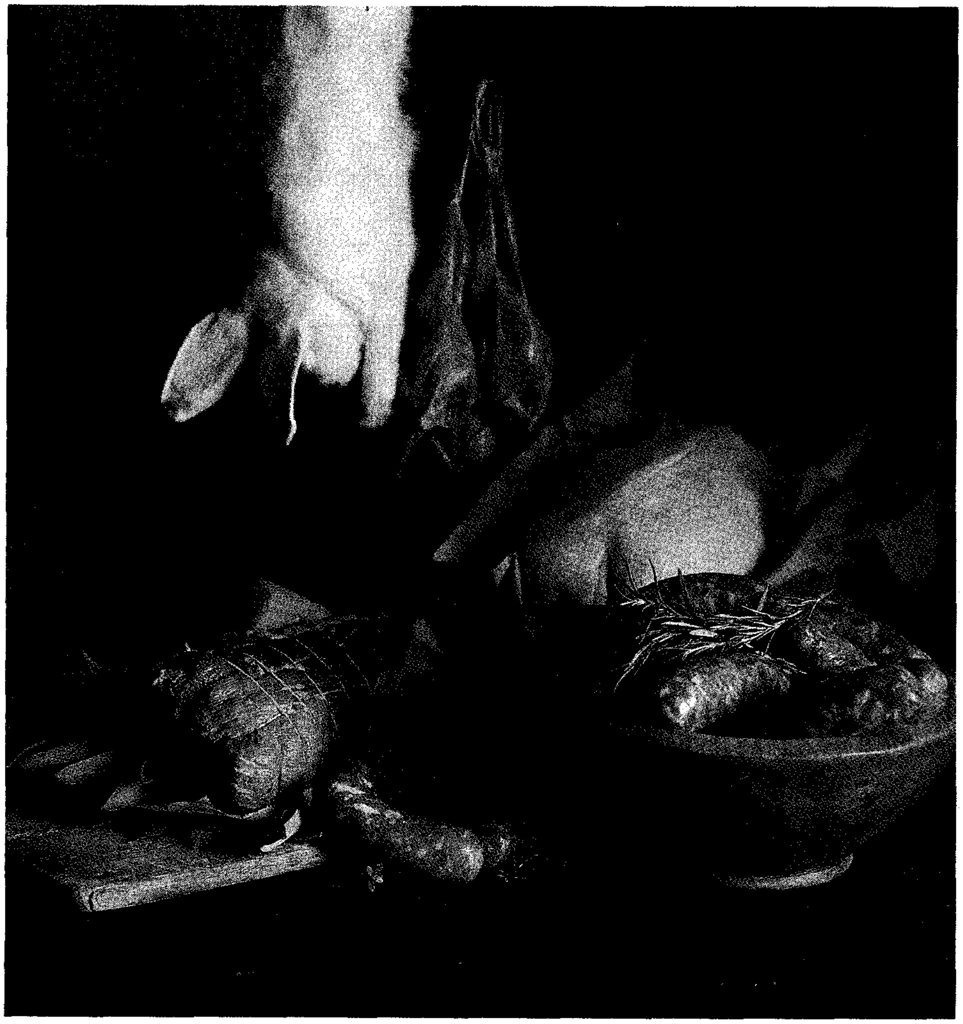

Photographs: top, S. Baker Vail; bottom, Brian Hagiwara.

Dance/Tobi Tobias

LOVE, YOU HAVE WON

"...*La Fille* is pure Ashton—the tender young romance, the lusty characterizations, the wit and beauty of the steps..."

THE BRITISH CHOREOGRAPHER FREDERICK Ashton is a lyric poet; not unexpectedly, his prime subject is love. One of the sunniest manifestations of his genius is the evening-length pastoral comedy *La Fille Mal Gardée*. The **Joffrey Ballet**, which has been lucky enough to acquire the work, used it as a festive opening for its current four-week season at the City Center.

Created in 1960, Ashton's *Fille* borrows its libretto from a late-eighteenth-century ballet by Jean Dauberval. This, briefly, is the story: An enchanting and spunky farm girl (Lise) thwarts the plan of her crusty, practical mother (the Widow Simone) to marry her off to a wealthy, bumbling oaf (one Alain) who has none of the charms of Colas, the girl's own choice; despite obstacles, love finds a way. Other aspects of the ballet, including the basis of the simple but engaging score arranged by John Lanchbery, were borrowed from earlier productions; the Maryinsky ballerina Tamara Karsavina taught Ashton a crucial mime passage from the Petipa-Ivanov staging. Somehow, the result is *pure* Ashton: the tender depiction of young romance; the lusty characterizations that endow even the "villains" of the piece with charm; the wit and beauty of the filigreed step combinations; the atmosphere of tentative sunshine briefly broken by a sudden storm, then succeeded by enduringly radiant weather.

You could see this ballet a dozen times without exhausting its inventions. You might watch it just for its theme of ribbons—ribbons knotted and braided, spun into little coded messages of love, unfurled or released as a metaphor for ecstasy. Or you might follow the motif of obstacles overcome, not simply in the plot but in the dancing itself. There's Colas, for example, executing a tricky solo, all the while grasping his tall farmer's staff, or pausing on his way to a *fête champêtre* to dance, first holding two flasks of the local wine, then around, over, and between them. Or you could choose to observe the way the simplest of classroom steps, a little foot-crossing jump called *entrechat quatre*, is performed absurdly by a bunch of barnyard fowl, exquisitely by a rustic musician, and finally backward on the diagonal by the rejected Alain with the kind of dazed precision Soviet ballerinas give it when they're portraying the afterlife of the betrayed Giselle.

FOWL PLAY: *The Joffrey dancers down on the farm.*

The Joffrey dances the ballet well, though not quite as well as it deserves. The company's repertory does not often ask its dancers for the refined musical phrasing that Ashton's choreography requires, so they aren't bred to it. This deficiency aside, the opening-night Lise, Tina LeBlanc, was technically confident and—every bit as important—temperamentally suited to the role. She makes an authentic and appealing country girl; you can almost smell sun-bleached wheat in her hair, pure, rich cream in her flesh.

As Colas, David Palmer was somewhat off his usual excellent form. Although he cleared the successive hurdles of his assignment, the challenges looked like challenges rather than the impetuous expression of a playful, ardent fellow. Edward Stierle, a newcomer to the company, gave the comic role of Alain the right sort of grotesqueness and poignancy, as well as stunning physical virtuosity; he has only to subtract a little from his performance to make it wonderful, perhaps believe a little bit more in the other people on the stage. A guest artist, Stanley Holden, who originated the *travesti* role of the Widow Simone, has over the last quarter century refined it to hilarious and touching perfection. The characterization is a miracle of observation and timing. While the shy vanity of his/her clog dance is unforgettable, it is equally delectable to see Holden's rendition of the exhausted guardian slowly falling asleep sitting up.

LAST SEASON, CLAUDIO SEGOVIA AND Hector Orezzoli gave us the glittering *Tango Argentino;* now they've come up with **Flamenco Puro**, a rawer, darker revue featuring Spanish Gypsy dancers and musicians. It's easy enough to see why these producers were attracted to the flamenco form and its native practitioners. There's no resisting the primitive cry of the vocal music, the urgent rhythms of the guitars, the fierce dancing with the upper body held haughty and elegant while the feet spell out their own vehement story against the ground.

Transferring this stuff from its original environment—outdoor village cabaret—to the Broadway stage presents problems, though. One is that the genre is essentially improvisational, with each dancer in turn displaying his personal

Photograph by Herbert Migdoll.

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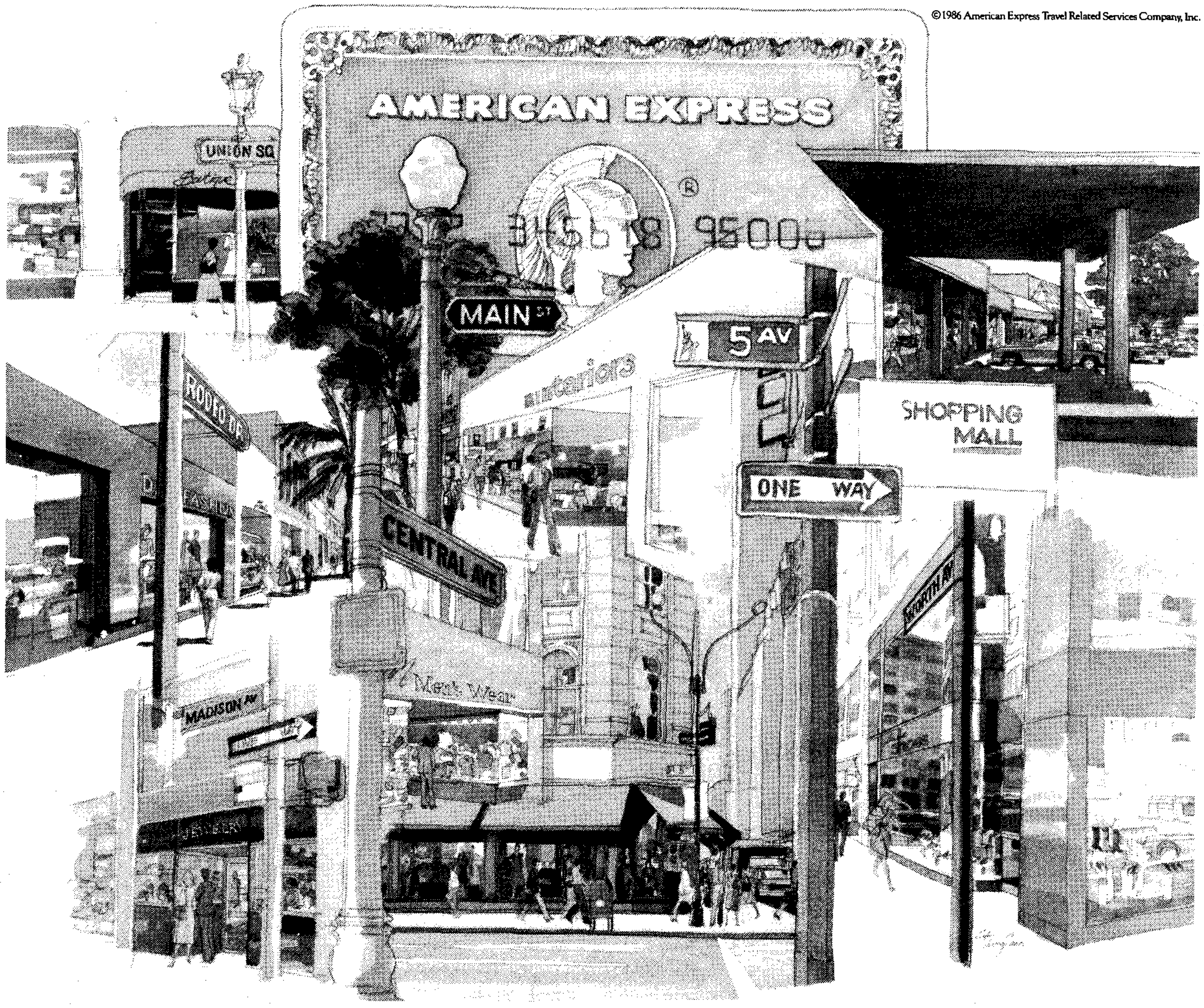

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style. For instance, the slim, swift El Guito (Eduardo Serrano) likes to punctuate a slinking walk in profile with knife-sharp volte-face, his head swiveling to confront the audience full face, his fingers pointing like animal horns. But there is no choreographic context to make the same devices, repeated, look new. So when Angelita Vargas uses her legs like a compass—one foot pivoting in place while the other delicately taps out a circle—a *second* time, the "specialty" seems to degenerate into a trick.

At half its length, the show, which I saw when it was still in previews, might be better. But it's got to be a half that includes the four ghostly women in crowns, shawls, and pale, tiered dresses emerging from a shadowy nowhere, like ancestors raised by ritual music. It should allot due time to the beautiful and tempestuous La Farruquita (Rosario Montoya), who lifts her ruffled skirts to reveal swelling calves tapering to improbably slender ankles and then, to dismiss any suggestion of coy flirtation, lets loose with a hailstorm of tapping. It must also take a good long look at Manuela Carrasco, of the sailing stride and monumental arms that she raises to the heavens as if to command the gods.

Roots: Foundations of American Modern Dance, given a single performance at City College, was a fund-raiser for a video documentary on Charles Weidman. This modest, thoughtfully danced survey confirmed what we already knew—that in addition to Martha Graham (who did not lend her work to this venture), the choreographic giants among the moderns in the first half of this century were Isadora Duncan, who could invest a simple overcurve with profound and complex feeling, and Doris Humphrey, who preached exaltation through three-dimensional geometry. The dancer Satoru Shimazaki (accompanied superbly by the pianist Dmitry Rachmanov) made a good case for Graham's contemporary Michio Ito. Ito may have been a minor talent, but what he did, he did brilliantly—semi-abstract vignettes of Oriental succinctness, consisting of poses that expand into brief streams of motion, then contract again into living sculpture.

Still, Weidman, Humphrey's partner-in-art, held his own on the program with *Flickers,* which spoofs both silent movies and myths dear to American hearts. Combining the broadest comedy with wry little touches, the piece was performed with the requisite naïve humor and split-second timing. Weidman's work, along with landmark pieces by the other early moderns, deserves not only scrupulous documentation but a life in the active repertory of today's companies. That means you, you folks over at Ailey and Limón. ▬

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CAREER OPPORTUNITIES

"...The Berliners responded to Levine as they often do to Karajan—like sleepwalkers; Aprile Millo has some distance to travel..."

DON'T ASK ME TO PROVE IT, BUT THE UNexpected meeting between **James Levine** and the Berlin Philharmonic at the Metropolitan Opera House last week could not have been entirely accidental. Of course, *someone* had to conduct in New York after Herbert von Karajan fell ill and was unable to travel with his orchestra, although even at the last minute there surely must have been numerous equally plausible candidates ready, eager, and able to do the job. Perhaps, as the official word had it, the Philharmonic players themselves insisted on Levine—he has been a regular guest in Berlin for the past several years, and the musicians are said to adore him as fervently as they do Seiji Ozawa, who was chosen to lead the orchestra's Boston concert.

Students of advanced musical politics have a different interpretation. The Berliners, they point out, were being presented by Columbia Artists Management, Inc., which, coincidentally, arranges the comings and goings of most of the world's leading conductors—including those of James Levine, whose carefully groomed career has long been of personal concern to Ronald Wilford, CAMI's president and an enormously influential behind-the-scenes power broker. After more than ten years of hard labor at the Met, with only the summer months available for outside projects, Levine—and Wilford—must have decided that the musical activities of a conductor with so much superstar potential were looking a bit too parochial. Much has already been done to correct the situation: annual appearances at the Salzburg and Bayreuth festivals and, most important of all, a Deutsche Grammophon contract for an extensive series of recordings with the Chicago, Berlin, Vienna, and Metropolitan Opera orchestras. A surprise New York appearance with Karajan's Berlin Philharmonic could only add more luster to Levine's growing international image.

Since Levine so seldom conducts orchestral concerts in New York, apparently it was felt that a very serious, dignified program of Germanic staples would be the most appropriate way to mark this special occasion: Beethoven's Seventh Symphony, Wagner's *Siegfried Idyll*, and Strauss's *Four Last Songs* sung by Anna Tomowa-Sintow. These are also scores that the Berliners could no doubt play in their sleep, having performed and recorded them so many times with Karajan. And they responded to Levine's energetic leadership exactly as they so often do when Karajan himself stands in front of them—like sleepwalkers, orchestral musicians of frightening proficiency who can do most anything with their instruments except make musical sounds that suggest recognizable human emotions.

LEVINE: *A superstar is made.*

I could overlook Tomowa-Sintow, obviously off form as she clumsily swooped and scooped her way through Strauss's songs. I could even marvel at this orchestra's fabulous technique while it turned Wagner's tender contemplation of his newborn son into an unfeeling icy stare. What seemed unforgivable, though, was the heartless interpretation of the Beethoven symphony, performed with cold, calculated clockwork precision.

Levine's uncharacteristically glacial concert with the Berliners was a disappointment, but his craftily organized career now generates its own momentum and is unlikely to suffer from momentary setbacks. Where the conductor plans to head next is anybody's guess as he gradually winds down his Met schedule—60 performances this season compared to 90 last year. It may seem ironic for Levine to lighten his conducting duties at the Met just as he officially assumes the title of artistic director, but he claims that will allow him more time to *be* artistic director. I wonder. The Met needs all the artistic direction it can get, but Levine, always eager to find new opportunities to make music, has never really shown much inclination to deal with the grubby day-to-day realities of opera administration.

Recordings have always been the most reliable guide to this unpredictable musician's accomplishments, and they may also give a fair indication of what to expect from him. RCA has reissued much of Levine's early work—performances recorded mostly during the 1970s—on compact discs, and rehearing them is a vivid reminder of a prodigiously gifted young conductor at the beginning of his career. The opera sets stand up especially well; his readings of *Otello* (RCD 2-2951), *La Forza del Destino* (RCD 3-1864), and *Andrea Chénier* (RCD 2-2046) still sound wonderfully fresh and theatrically vital. And I enjoyed revisiting his impulsive and highly spiced Mahler cycle, also on RCA, a project that unfortunately was abandoned before Symphonies Nos. 2 and 8 could be recorded.

The conductor's latest recordings, done for Deutsche Grammophon, have so far left me less enthusiastic—a curiously bland Schubert Ninth with the Chicago Symphony (413 437) and a rather clinical interpretation of Ravel's *Daphnis et Chloé* with the Vienna Philharmonic (415 360), to name just two. As with so many recordings nowadays, these discs seem to be carefully tailored publicity

Photograph by Harry Benson.

releases rather than urgent musical statements. With luck, better things are on the way. No composer seems to inspire a more loving response from Levine than Mozart, and his DG project to record the complete symphonies with the Vienna Philharmonic holds promise, even though over half these scores must surely be new to him. An even more ambitious undertaking is a four-year plan to record Wagner's *Ring* cycle in New York with the Met orchestra. I'm not sure that the world really needs a permanent document of Levine's first encounter with the *Ring*, especially considering the scarcity of decent Wagner singers. One thing is certain, though—no conductor could possibly ask for, and few others would ever be given, a more prestigious or costly international showcase.

THE METROPOLITAN OPERA IS MAKING IT very difficult to give a fair assessment of **Aprile Millo,** the young soprano who has been acclaimed by some of her overeager fans as Ponselle, Milanov, Callas, Tebaldi, and Price rolled into one. So far, the new diva has yet to convince me that she is even Aprile Millo, but I am still waiting to see her in a presentable Met production with a decent cast. I made it through Act III of *Aida* and could bear no more—Grace Bumbry singing Amneris's judgment scene was too great a price to pay to hear how Millo might handle the final duet with her bemused Radames of the evening, Bruno Sebastian. Besides, the Met's supremely ugly *Aida* production has by now degenerated from a mere embarrassment to a total disgrace. At least we have been promised that it will disappear forever at the end of this season, to be replaced on opening night in 1989 by a Franco Zeffirelli creation conducted by (write this in pencil) Leonard Bernstein and starring (use invisible ink) Placido Domingo, Agnes Baltsa, Sherrill Milnes—and Aprile Millo.

Meanwhile, the Millo of 1986 continues to strike me as a presentable Verdi soprano who has some distance to travel before she can be called a great one. Her voice, which is neither intrinsically beautiful nor distinctively individual, fills out Aida's music adequately, but her singing is still flawed by numerous basic technical problems that prevent her from exploring the role's expressive range freely and fully. Millo is obviously an experienced Aida, and she seemed more comfortable with this part than with her previous Met assignments. Even at that, it was essentially a half-formed and secondhand performance, more in the honorable Met tradition of Gertrude Ribla, Herva Nelli, Mary Curtis Verna, and Lucina Amara than any of the great singers in whose company she is being so casually included. ▬

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The Insatiable Critic/Gael Greene

GRUB MÉDITERRANÉ

> "...At Q.V., the haunting trilogy of foie gras is hard to resist. And Saint Pierre with a mince of calf's feet and oysters is genius..."

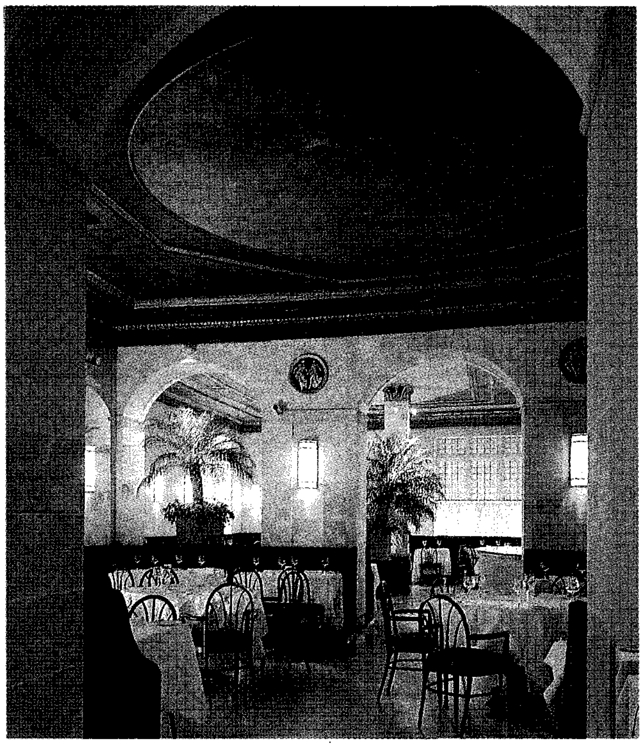
FANCY SCHMANCY. I'VE WEARIED OF IT, too. I sit here wondering if all our revved-up movie-star chefs have blitzed our birthright—good old American regional cooking—in a burp of tasteless baby vegetables, tortured sea critters, and crazed-designer pizza. And now a most bizarre hybrid has come to what used to be the elegantly Italian Quo Vadis, revamped and relaunched as **Q.V.** The cuisine is Mediterranean with a California accent as reflected in the almost poetic vision of a German chef, and it's undeniably fancy. But it can be delicious, sometimes astoundingly so.

Savor the audacity of Joachim Splichal's Riches of the Garden menu ($40) and be dazzled. Wild rice and bits of crackling vegetables in a spinach wrap mimic sushi. An astonishment of mushrooms follows: truffle and potato looking like a precious seven-layer cake, voluptuous cèpes in silken ravioli pockets, minced mushrooms in small hollows of baby turnip. A breathtaking assemblage of vegetables in miniature on puff pastry with red-bell-pepper coulis is less thrilling to the taste but as stunning to the eye as an Arcimboldo painting. A winning intensity of chocolate with espresso-spiked cream is a hedonistic finale.

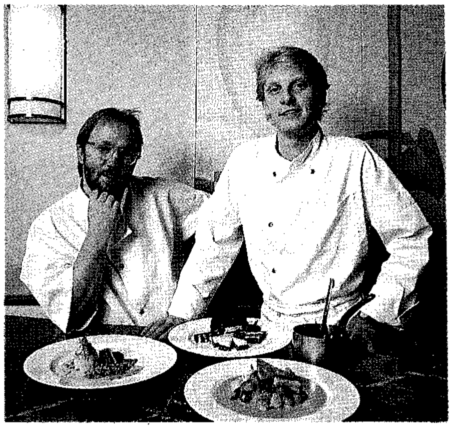
Or feast à la carte on the favorites of our four obsessed foodies discovering Splichal late one Saturday evening—haunting foie gras three ways, humble mushroom-stuffed chicken transformed by his personal alchemy, sliced potatoes by butter beatified, and shimmering raspberry gratin in a tart puddle of orange sauce. Addiction could follow. And given today's highway-robbery prices for infinitely less brilliance, you might not mind the tariff—easily $140 to $150 for two, for three courses, a modest wine, and coffee, plus tax and tip—knowing you're supping at the whim of an artist.

But perhaps you will. Hear the bad news up front: Joachim Splichal, who picked up his tricks at the right hand of Jacques Maximin at the Négresco in Nice and wowed California gourmands (if not the public) at Max au Triangle in Los Angeles, is only at the Q.V. stove through Christmas. Then Matthew Tivy, a veteran of the Maurice in the brief reign of Jean-Louis Palladin, takes over, and Splichal will return only occasionally for a week's reprise.

Even now, with both Splichal and Tivy scrambling, service turtles along, painfully slow, and only a scattering of tables are occupied. There is warmth and unbridled enthusiasm from John Fanning, the maître d'. "Someone must have the garden menu," he urges. "It makes me crazy, it's so wonderful." But the staff seems untrained, just so many department-store mannequins let loose in confusion. And for some reason, a recent lunch is almost listless after two smartly impressive dinners.



MIRACLE ON 63RD STREET: *Chefs Joachim Splichal (below left) and Matthew Tivy perform culinary magic at the new Q.V.*



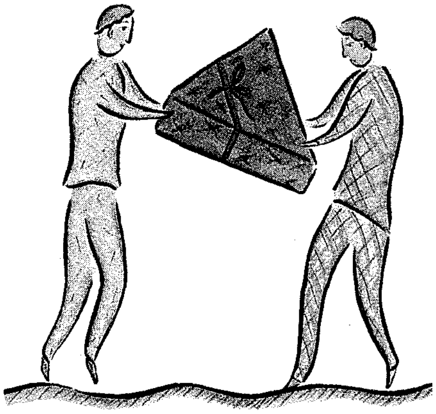
If the house were struck by feverish demand and filled all 140 seats tomorrow, the kitchen could dissolve in culinary gridlock. And great unhappiness might be generated by the vacuum in the dining room.

If you began your flirtation with *haute* dining in the innocent years before the kiwi was invented, you'll find Q.V. haunted by ghosts. The painted *palazzo* ceiling and tile mosaics, Romulus and Remus at lunch, remain, souvenirs of the day when Quo Vadis was famed for its eel in green sauce and heroic bollito misto, home to Jean Paul Getty, Mrs. Douglas MacArthur lunching with Eddie Rickenbacker, the Italian music-makers—Tebaldi, Corelli, Tucci, Siepi—where you might have found Averell Harriman and Charles Collingwood in the little lounge beside the bar, being pampered by Gino and Bruno.

Then it felt like grandma's parlor—if grandma happened to be a rich Italian contessa. In an attempt to make it more cozy and casual, owner John Schumacher (dividing the day between La Colonna downtown and the new Q.V.) discarded the antimacassars, put up some café curtains, and scattered innocuous, oddly proportioned chairs. Modest it is, perhaps even frugal—except for a glorious splash of blossoms in a shiny copper tub. To emphasize the mood, the waiters are in shirtsleeves, clutching their yellow ties to keep them from dipping into the sauce as, inevitably, they serve you the dish your neighbor ordered.

Anyway, we have forgiven far tackier design for gastronomic joy. And now we

Photographs by Mark Jenkinson.



RETURNING AN INAPPROPRIATE GIFT

If you receive a gift you feel is inappropriate or tinged with bribery—or whatever the reason for refusal—return it within 48 hours of its receipt. Accompany it with a letter (keep a copy), containing a message as innocuous as this one:

> "Dear Joe,
>
> You were kind to remember me this Christmas, and I appreciate the nice thought. However, you were much too generous, and I feel it's inappropriate to accept your gift (or "company policy prohibits me from accepting your kind gesture"), so I am returning it to you at once.
>
> Thank you for thinking of me, and here's wishing you a very happy, healthy, and successful 1987."

If you feel Joe may be offended by your rejection of his present, follow up a week later with an invitation to lunch—but don't feel obligated to discuss the gift. If Joe brings it up, simply change the subject.

INTER-OFFICE GIVING

The boss sets the gift policy, both in regard to what he or she gives to employees, and what employees give to their bosses and peers. Some companies refuse to allow executives to accept gifts from employees, and they may also discourage a peer exchange of presents within the office. These companies ask any employees who wish to participate in present-exchanging to engage in it off the

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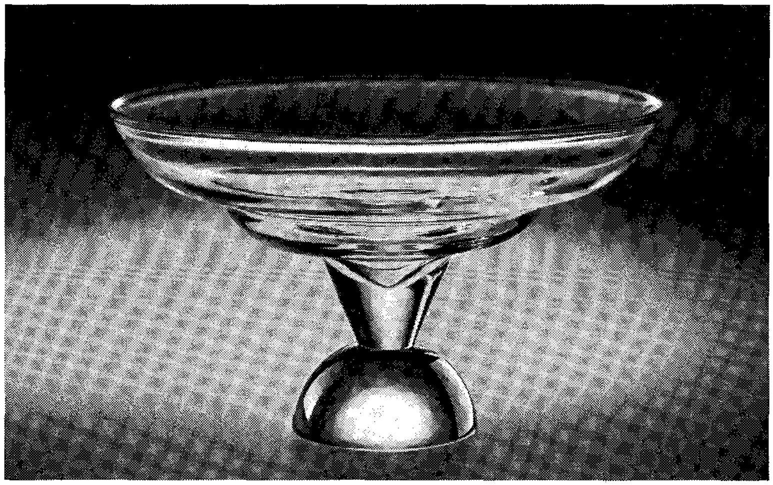

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premises, on their own time. Although many people look upon such a policy as Scrooge-like, it does mean that time is not wasted in the office in the wrapping, presenting, and unwrapping of many gifts, not to mention the fact that this practice removes the possibility of any resulting unhappiness on the part of the few unfortunates in the office who never receive gifts from anyone.

The Boss Who Gives Presents

(instead of, or in addition to, bonuses)

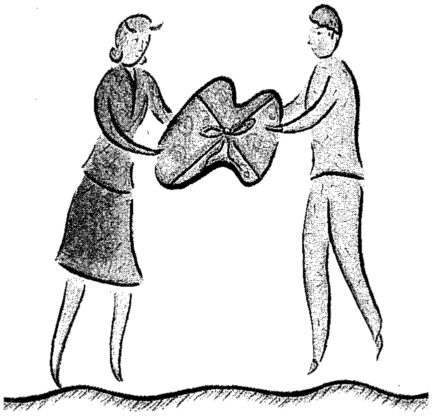
The chief executive officer who believes in giving his or her employees holiday presents operates within a wide range of gift choices, from a turkey to a pair of tickets to a show, or from a box of the company's products to a gift certificate. Many companies send only a holiday-greeting card to employees.

Sometimes, no gift is better than the wrong one. I'll never forget the poisonous looks on the faces of one company's employees when they received their gifts last Christmas Eve: plastic shopping bags filled with company promotional brochures and unusable tiny samples of company products. (They were leftovers from the annual shareholders' meeting!)

I also read a perfectly beautiful letter distributed to all employees by one CEO, apologizing for the fact that the company's business had been suffering (which they all knew), and explaining that he would be unable to give them a gift this year. He promised to make up for it next year. The letter was so well written and full of affection for his employees, that instead of complaining, many of them wrote him back promising to work harder during the coming year to help the company out of its slump.

How Much Should You Spend on Your Secretary?

Generally, an executive spends on a secretary's gift an amount commensurate with length of service and strength of performance, as well as how much the executive can afford. If your secretary has been with you for less than a year, something small and impersonal like a holiday plant is sufficient. For five years of service, a secretary probably deserves a gift in the $25 to $50 range, and for ten years of service a $100 gift is appropriate, in my opinion. If your secretary has been with you for over 25 years, I think a trip for two to some nice place is in order, plus some shares of company stock!



I know one executive who lets his secretary choose a fine handbag each year (she is trying to work up to a Judith Leiber handbag in 1986). I know another who had a small greenhouse built onto his longtime secretary's modest suburban house as her Christmas-and-retirement present. I know another executive who quietly pays his secretary's daughter's college tuition as his Christmas present. Another sends her secretary, the mother of four small children, to a New York beauty salon-spa each year, where she is given a full day's pampering on company time. I know an executive of a small firm that doesn't make much money who spends a great deal of time each year searching antique book shops for the perfect book to add to his secretary's prized collection. He does not pay much money for his gift, but the time he spends looking for it is proof of his gratitude for her loyalty and hard work.

If you're in a quandary over what to get your secretary, a gift certificate to a fine store is always sure to please (a better idea than selecting an inappropriate gift). Executives who share a secretary might consider joining together with contributions of $10 each to buy a gift certificate.

Be sure to accompany any gift (or gift certificate) with a personal note, and to hand it to your secretary yourself. One chief executive officer of a major corporation has his personnel office buy a gift for his longtime secretary each year, which is then placed on her desk with her boss's business card attached—no written message. Annually, the secretary is so enraged by this lack of consideration, she writes him a thank-you letter for a totally different gift. Since the boss doesn't know the difference, he accepts her thanks for some wild present with a smile.

What Do You Give Your Boss?

No one is obligated to give a gift to the boss; in fact, it is inappropriate for a new employee to do so. It looks like apple polishing at its worst. But an employee of several years may be so close to the boss that a small gift is in order.

As for what other executives in the company send the boss, a holiday-greeting card to the boss and spouse is all that is necessary. Write on it a personal note of good wishes for the holiday season and the New Year; a card that is not personalized is worse than no card at all.

An executive who is close to the boss might wish to send to his or her home a small gift that shows thought as well, such as a special fly for an ardent fisherman, a special kind of cheese for a cheese-lover, a new piece of skin-diving equipment for a diver, or a car gadget for a boss who does a lot of driving.

If you're an executive who is close to the boss, you may certainly give him or her an inexpensive present, regardless of whether you receive one in return. It's your way of saying "thanks for having me around," so be sure to say something along these lines on your enclosure card.

A secretary's gift to the boss should not be expensive. It's helpful to know the boss's taste in books and whether the boss has a demanding sweet tooth or is constantly complaining about being out of tennis balls. If a secretary knows the boss's family well, a family gift might be appropriate, such as an art book, a challenging jigsaw puzzle the entire family can enjoy, or a leather frame to hold the latest family photograph.

Gifts to Peers in Mid-Management

You are under no obligation to give a present to any of your peers or to the staff, with the exception, of course, of your secretary. Some people do it anyway, because it gives them pleasure. You can bankrupt yourself buying expensive presents for everyone, but if you take the time and trouble to select small inexpensive gifts and individually wrap them and write a card to each recipient, your gesture will long be remembered. A $100,000-a-year executive might purchase one item like a small leather pocket agenda for everyone in the have a unique Mediterranean sensibility right here on East 63rd Street. True, not everyone loves the Maximin touch. For some it is too precious, too intellectual, more lyrical than savory. And Joachim Splichal does have his stylistic tics—ubiquitous little cubes of tomato, recurring fennel fronds, a repetition of celery leaves and asparagus twigs.

Even before you order, the kitchen woos you with an offering—salmon-and-scallop tartare or tomato and crème fraîche nestled inside a lovely wild-rice pancake (available as an appetizer with caviar). No thought at all is required if you're in the mood for the garden dinner or the Menu Gourmand ($42) or, at lunch, 600 calories in three "spa" courses for $25. But for me, it would be difficult to resist the trilogy of foie gras—cool and barely cooked, sautéed with a touch of sherry vinegar, and pressed into a sublime block—with a bagel-shaped brioche. Ribbons of Dover sole are tossed with spaghetti in a shrimp-flecked "bolognese" sauce. Luscious ravioli are paired with a mushroom-duxelles-stuffed artichoke heart. Curls of crayfish are tucked into pattypan squash and served with ratatouille. Foreign metaphor isn't always easy; witness the banal onion rings that mar an elegant lobster salad. At lunch, warm skate with exquisite greens is lovely. Highly perfumed olive oil with a zing of vinegar or mushrooms puréed into a broth constitutes a sauce here. I'm not sure the man even knows cows give cream.

Saint Pierre dressed with a mince of calf's feet and oysters is sheer genius. Fragile tendrils of skate, tournedos of salmon, or monkfish fillets arrive with stuffed squash, shards of white peppercorns, or a purée of sea urchin and potato. Veal piccata is surprisingly moist and delicious. Exquisitely tender saddle of rabbit, though quite tasty, is almost lost in an overly fussy feuilletage. The perfect wine for all this is Chateau Vignelaure, a light but zesty red made in Provence, only $16 here.

The chef is mad about corn (as you might be if you had grown up thinking it was strictly for cattle). His three tastes of sweet corn is a dessert shock that works—corn ice cream, corn mousse in a corn tuile, and caramelized apples with corn niblets. Apricot ravioli are refreshingly tart. Sorbets are forgettable. But a quartet of chocolate inventions could keep a foursome amused till the cookies arrive . . . little jewels, delicious too.

I wouldn't dare give odds on the future of Q.V. It's still unfolding. But at the moment, a magician is in the kitchen. And that's the thrill that beckons.

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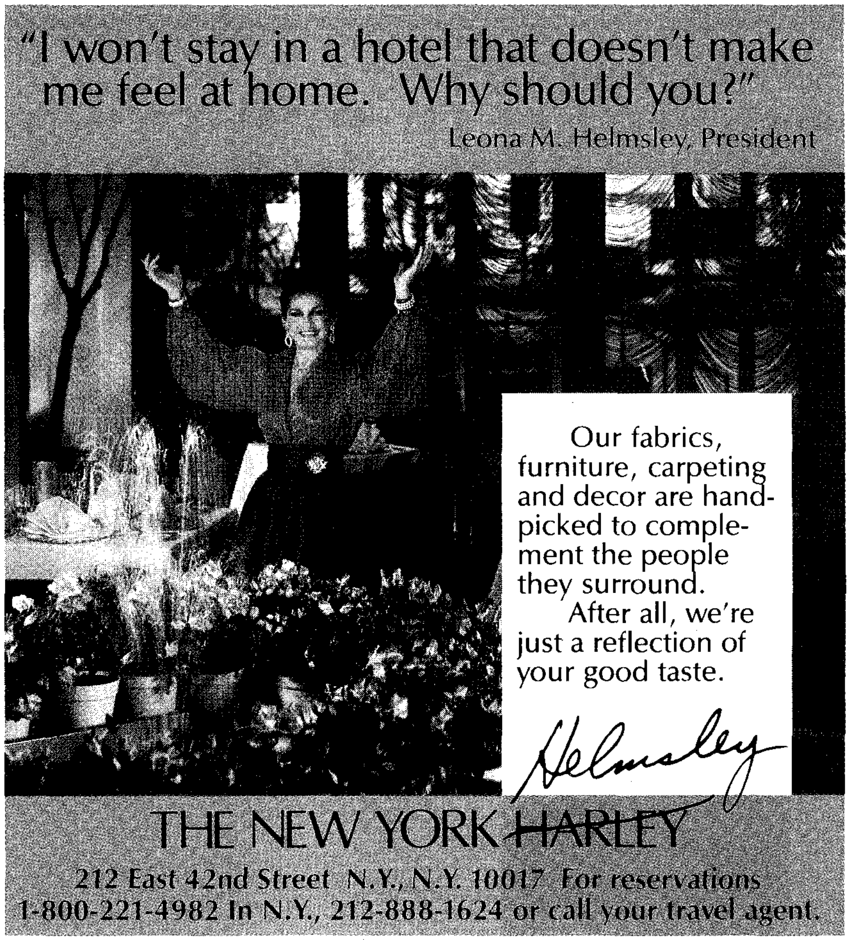

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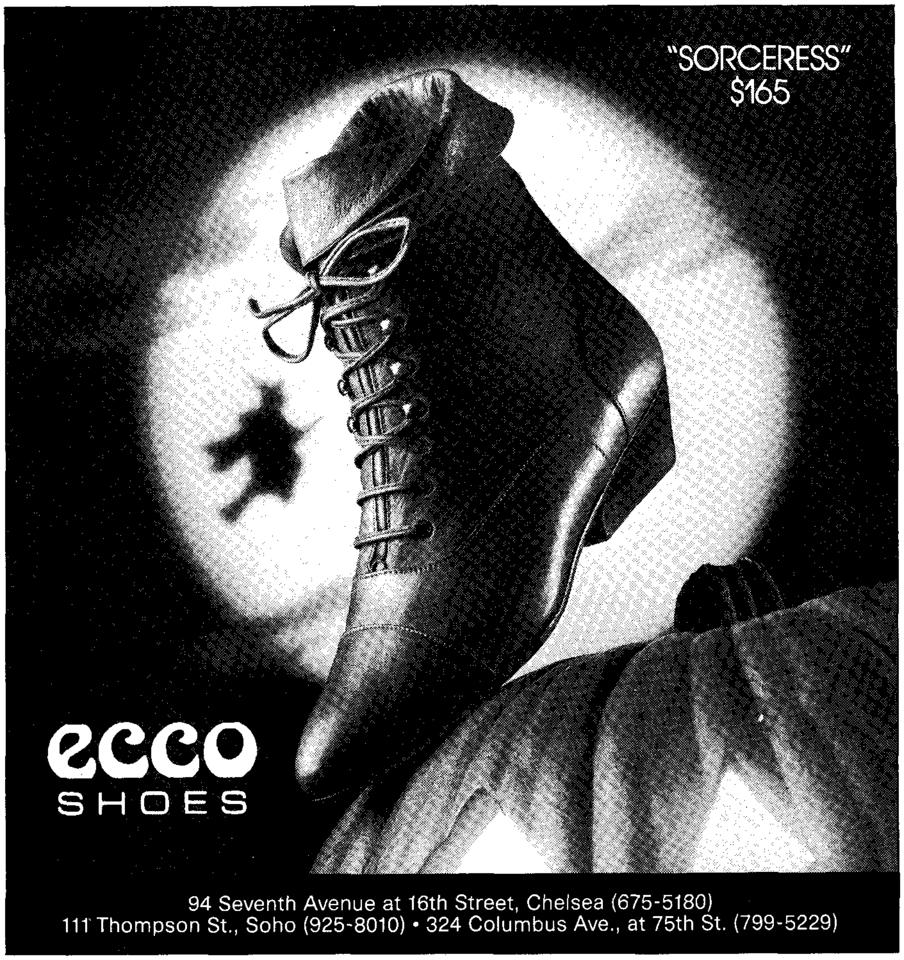

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SOMEONE'S IN THE BEDROOM WITH EDNA

"...*Something in Common,* unlike the usual made-for-TV movie, is literate, charming, and funny. There is a real writer here..."

ETERNAL TRIANGLE: *Patrick Cassidy, Ellen Burstyn, and Tuesday Weld.*

IT'S HARD TO BELIEVE THAT **Something in Common** (November 2; 9 to 11 P.M.; CBS) is a made-for-TV movie. Nobody dies. Nobody is even diseased, unless we count Norman (Eli Wallach), who survives a heart attack probably caused by too much jogging in Central Park when he should have been in Miami Beach with his bimbo. There are no terrorists, Nazis, aliens, pet abuse, or deviant sex, unless we count the trysts between 22-year-old Nick (Patrick Cassidy) and 42-year-old Shelly (Tuesday Weld), during which, in the bedroom, they read poems by Edna St. Vincent Millay. In fact, everybody in *Something in Common* reads books. Shelly works in a bookstore, and Nick's widowed mother, Lynn (Ellen Burstyn), actually *edits* books for a New York publishing house, including one by a California "touchy-feely" psychologist (Don Murray) who writes best-sellers "for the chronically self-involved."

What we have, instead of the usual made-for-TV movie, is something literate. And charming. And funny. Nick and Shelly meet at cooking school. (Everybody in *Something in Common* also eats a lot, which is better for you than cocaine.) They start reading Edna in the bedroom while Lynn's in California helping the psychologist finish up *Fondle With Care.* Lynn opposes their affair not because she's anti-Edna nor because Nick majored in philosophy and shouldn't be going to cooking school in the first place, nor because Shelly lives in Scarsdale, but because Shelly is old enough to be Nick's mother and Nick already has more mothering than Oedipus: "I'd be thrilled if you were involved with a Third World person your own age."

As problems go, this one wouldn't have interested Ibsen, and it doesn't bother Nick's grandfather Norman either: "It happens all the time in French novels." But it does remind us more of our own experience of life than, say, a couple of hours of demonic possession or killer gerbils. If Shelly, divorced and insecure, is "using" Nick to prove and amuse herself, then Lynn is using him, too, as a substitute husband and an excuse never to risk leaving SoHo and the past. The women will have to work their way to a kind of wincing wisdom—Nick is almost incidental; what male *wouldn't* want to read Edna with Tuesday Weld?—and they do, although I doubt that the hot tubs are ready for Lynn.

There is froth here, as in Noël Coward, and neurosis, as in Woody Allen. (Not to mention an Allen-like lollipop lens for looking at Manhattan, and a family birthday party where I expected to see Hannah being perfect.) But neither frightens the horses. The actors enjoy themselves, as if in a roundelay. Ellen Burstyn in particular seems exhilarated to bite into an adult comedy in which real people meet, retreat, talk, listen, think, and change their moods, their minds, and their lives.

Which means there had to be a real writer. Susan Rice can tell a smarty-pants joke with the best of them, and she gets all the little things exactly right. (Asked why she was attracted to her husband, Shelly says, "He had nice forearms." Hailing a cab, Lynn explains, "Nobody takes anybody to the airport in New York.") On the big things, Rice has perfect pitch. She respects her people. She's even kind to the psychologist. Her sense of open-ended character, of evolving surprise, is the difference between writing and typing. If Rice were writing Burstyn's Saturday-night sitcom on ABC, it wouldn't be the wretched waste of time and talent that it is.

Rage of Angels: The Story Continues (November 2 and 3; 9 to 11 P.M.; NBC) is all typing, with Sidney Sheldon's elbows. I will forever treasure one snide line: "I'd kill you, Margot, if you hadn't already died of face-lift poison." But it won't make up for "I gave you a son. I can't give you a home." Or "I cry for Catherine, my tiny, wounded Madonna." Or "It's strange, Adam—the places we remember best are the ones we never see." Or "I've been unfaithful to my life. I've used our love as a substitute for living." Or "What's left after tears, Jeremy?" followed by "I don't know. Dignity, maybe." And "It's not right to kill the vice-president, Mr. Moretti."

Rage of Angels: The Story Continues is, of course, a sequel to *Sidney Sheldon's Rage of Angels* (1983). If you don't remember what happened in the first four hours, I'm not going to tell you. Jennifer (Jaclyn Smith) is now a Manhattan trial lawyer. Adam (Ken Howard), who fa-

Photograph by Donal Holway.

thered her son, Joshua (Danny Gerard), is now vice-president of the United States. James Moretti (Michael Nouri) has a love-hate relationship with her because he blames her for the death of his brother. Di Salva the district attorney (Ronald Hunter) just hates her. The Marchesa Allabrandi (Angela Lansbury) turns out to be her mother, and to drink bourbon. All of these people go to Rome and come back again.

There is blackmail, and there are murders, and there are marshmallows roasted on an open fire. There are also literary pretensions: Adam's wife, Mary Beth (Susan Sullivan), is supposed to remind us of Lady Macbeth, and Moretti keeps telling us that Hans Christian Andersen read dirty books and died insane. But mostly there is Jaclyn Smith as Jennifer, the "vulnerable, wounded romantic" who wanders around with her mouth open when she isn't staring out of windows or into water. Everybody is always telling Jennifer, "You're still astonishingly beautiful" and "God, you're beautiful," and she *never* disagrees.

You will think that the first fifteen minutes of *Rage of Angels: The Story Continues* flaunts the worst acting you've ever seen on prime-time television, but that's because you haven't watched the next three hours and 45 minutes.

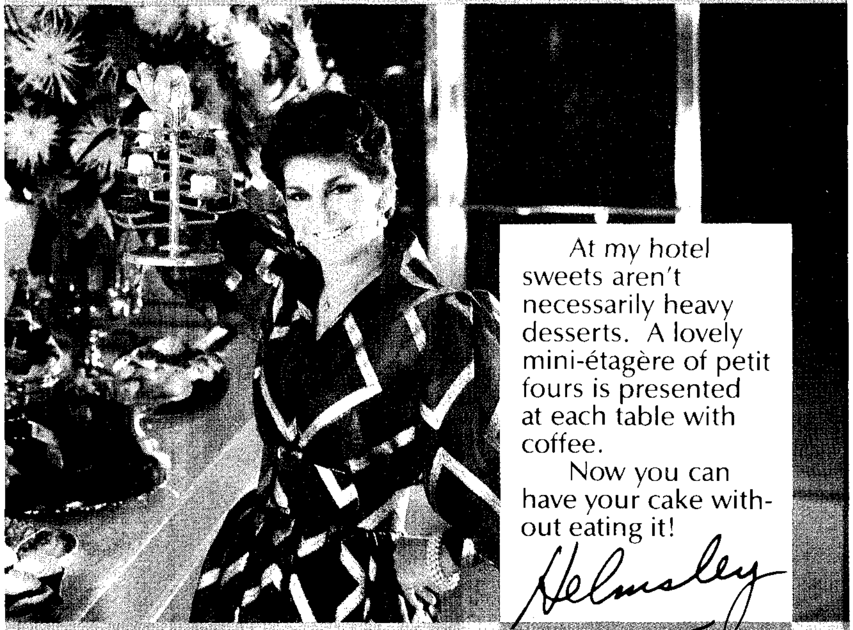
Stranger in My Bed (OCTOBER 27; 9 TO 11 P.M.; NBC) is surprisingly interesting part of the way. Beverly Slater (Lindsay Wagner) wakes up in the hospital after an automobile accident to find herself a total, permanent amnesiac. She used to be a teacher and a mother. Now she can't tell time and she doesn't recognize her own children. She has little cards to tell her what to fix for breakfast. She watches slides of the family vacations as though they were postcards from another planet. She has an affair with a stranger because at least they are equal in what they don't know about each other. Her hard-hat husband, Hal (Armand Assante), does his best to be supportive, but there are limits, especially when it comes to sex.

We are asked to think about the possibilities as well as the terrors of a clean slate, of an adult without history. How much of who we think we are is just habit, old choices, locked doors, routine behaviors and repressions? What if, seeing everything all over again as if for the first time, we could invent a new self? But just as we start thinking, *Stranger* washes our minds out with soap opera. There is a piano, and there is a harp.

I'm glad, though, that the networks keep trying to find something for Lindsay Wagner to do after *The Bionic Woman.* Unlike Jaclyn Smith, Wagner really is beautiful, even in the hospital with tubes up her nose. ▬

"I won't settle for just an after-dinner mint. Why should you?"

Leona M. Helmsley, President



At my hotel sweets aren't necessarily heavy desserts. A lovely mini-étagère of petit fours is presented at each table with coffee.

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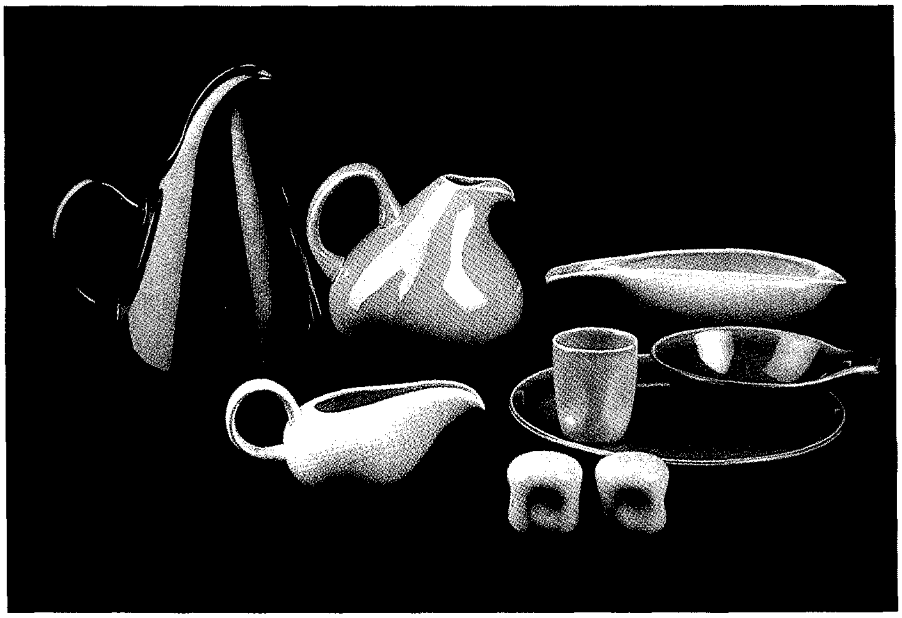
WHEELS WITHIN WHEELS

"…'The Machine Age' can be wonderfully amusing and provocative. Belief in progress produced some savage ironies…"

LODGED IN **"The Machine Age in America, 1918-1941,"** at the Brooklyn Museum, is a quantum or two of irony. This ambitious exhibition is half scholarly polemic about the beginnings of the modern world, half necessary study in nostalgia. The era in question ended with World War II, which itself would stop with an atomic flash, the logo of the next "new age." In the 1980s, even the atom is a shopworn sale item in the hope department. The optimism that saw machines as deliverers of good has come head-to-head with a few postmodern realities. To paraphrase Walt Kelly, We have seen the future and it is us.

The machine metaphor—rationalism, dynamism, progress, power—is a kind of lightning rod for the century's intellectual weather. Up through 1934, when the Museum of Modern Art did a show of springs, propellers, bearings, and "pure" machine parts, assembled by Philip Johnson, the idealized merger of machine form and function spoke to an America on the verge of leaving the farm and on the lookout for a symbol of the new world. In 1968, MOMA put together "The Machine as Seen at the End of the Mechanical Age," to insist that the conceptual revolution was over. The Newtonian physics celebrated in dynamos and humming electrical wires no longer had much bearing on a disconcertingly subtle mass of phenomena. In 1960, MOMA set off Jean Tinguely's self-destroying machine, which ricocheted around in the Sculpture Garden, throwing cogs and wheels at its amused audiences—a parody of the good old days when cause flowed directly into effect, and a prelude to the cacophony of the electronic age.

By now, even the *idea* of "machine culture" is a museum piece. The show in Brooklyn would like to secure for American moderne the right to be collected in the decorative-arts departments of the late twentieth century. Its organizers—Dianne H. Pilgrim, decorative-arts curator in Brooklyn, and Richard Guy Wilson, an architecture historian at the University of Virginia—also packaged "The American Renaissance, 1876–1917" for Brooklyn in 1979. That show had hoped to do something equally ambitious—to convince everybody of the breadth of Beaux-Arts influence in turn-of-the-century America. "The Machine Age" means to prove, with similar fanfare, that "machine culture" was the chief metaphor in America between the wars.



DEPRESSION CLASSICS: *"American Modern" dinnerware designed in 1937 by Russel Wright.*

The show (but not the catalogue; more on that in a minute) is an elegant achievement, a witty time trip back to the naïve enthusiasms of the Flash Gordon era. A comparison with the Whitney's recent American design show is just about inevitable. This one works; that one didn't. This one has only one point to prove, instead of a dozen or two, and the point is made with considerable grace. Pilgrim has tracked down such amusing conflations of high art and low purpose as the "cubistic" vase that might have been a prop from Picasso's *Les Demoiselles d'Avignon;* the linoleum stamped with "constructivist" rays and rectangles; the painted-up evening slippers that prove Keith Haring didn't get there first. There is a Tesla coil, the electric spark-generating machine by Nikola Tesla that lent its crackling image to every Frankenstein film that has ever been made. There is also a streamlined-teardrop *Cord 810 Westchester Sedan,* whose hot-stamped curves proudly scorned the cruder construction methods of the Model T and came to be a symbol of the new consumer society. As Will Rogers says in the "radio room" at the end of the show, 1920s America had the distinction of being "the first nation in the history of the world to go to the poorhouse in an automobile."

The twenties and thirties were the birthplace of modern consumer culture. Planned obsolescence, modern packaging (including the habit of borrowing artists and photographers to upgrade a product's image), and the institution of the "cult of the new" all had their origins in these fascinating two decades. The modern advertising industry got its start in the need to persuade a conservative, largely rural America to buy the products that would keep the machines of industry working. The sound of the Roaring Twenties was the assembly line churning overtime.

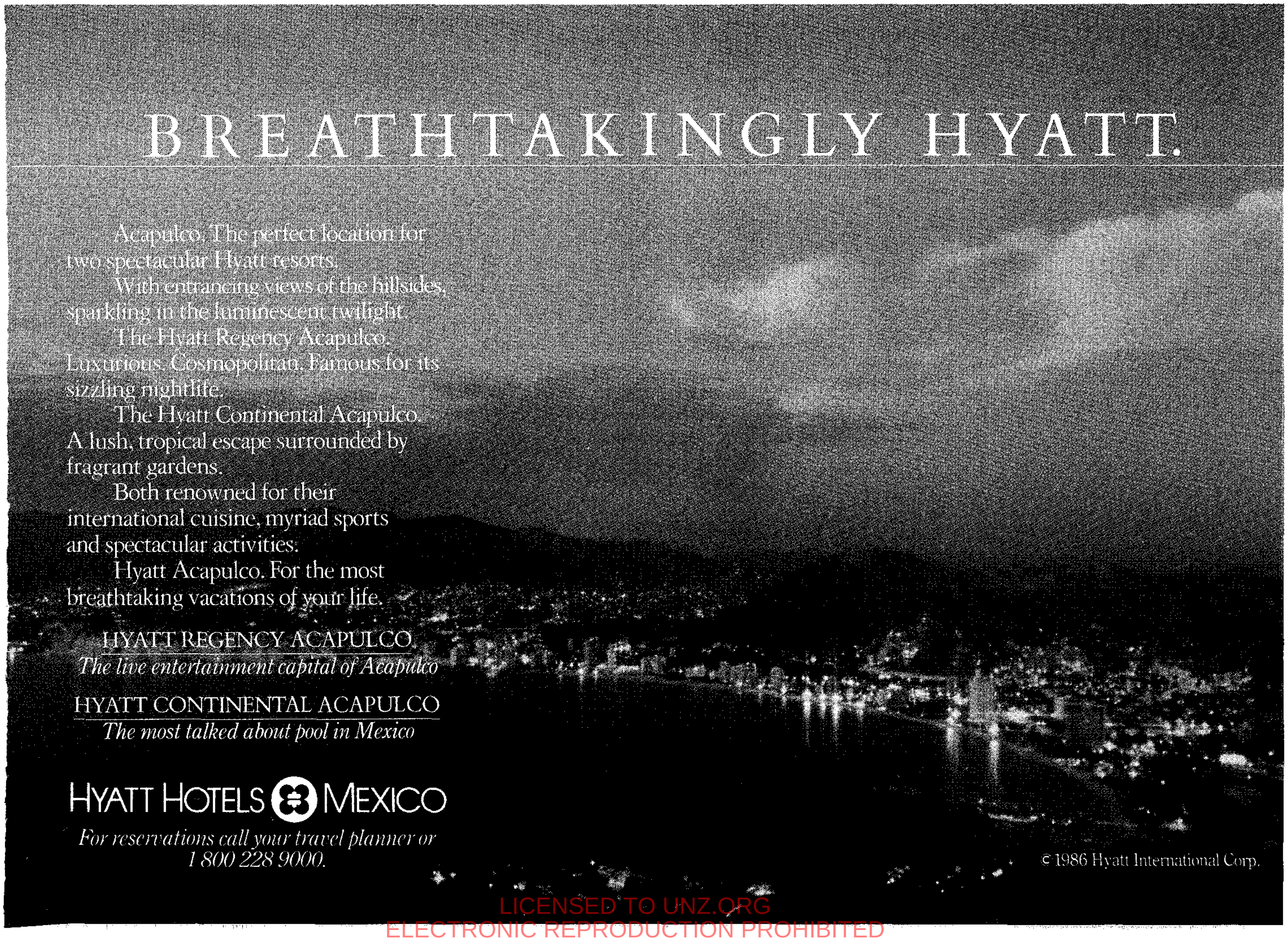
To confront this phenomenally tricky historical moment requires a certain genius that is not in evidence in the catalogue, however weighty it may be. (Wilson wrote most of it; Pilgrim covered design; painting and sculpture are treated separately, by Dickran Tashjian, a professor at the University of California, Irvine.) In place of Occam's (or, rather, MOMA's) razor, Wilson uses a blunt instrument. It cuts across the whole of early-modern industrial design—from aeronautics to architecture—to assemble mountains of information about the beginnings of mass taste in the U.S. after the First World War.

Wilson is best when dealing with industry, particularly the turbines, automobiles, bridges, roads, skyscrapers, and corporate headquarters produced by technocrats struggling to find an image to match the new machines. But he writes like an adding machine toting up filing cards, riffling through pieces of data as though they had no connections to ideas. In many cases, it doesn't matter—for instance, that the 1939 New York World's Fair, Sinclair Lewis's *Babbitt,* and artist Louis Lozowick's backdrop for a fashion show at Lord & Taylor are jammed into the chapter "Selling the Machine Age." Quantity, not quality, must get the point across.

When it does matter, however, it matters a lot. The relationship of artists to consumer culture is immensely slippery. and neither Wilson nor Tashjian seems to realize it. The show solves this problem by scattering a few paintings here and there to suggest that artists also enjoyed playing with machine metaphors. Fair enough, but the catalogue is not fair in (for instance) the contortionism that links Arthur Dove, Joseph Cornell, the Depression realist Ida Abelman, and the radical cartoonist William Gropper on the grounds that all four used the image of a sewing machine. Architecture historians should beware of the deep waters that Wilson confuses with a shallow pond when he writes, "There is no apparent influence of machines on the early analytical cubism of Pablo Picasso and Georges Braque, yet the rhythmical geometrical shapes certainly could have been associated with machines."

If you ignore the staggering sandwich of ideas here—consumerism, radicalism, Cubism, industrialism, social realism, Dada, the cult of the new, the cult of engineering, to name only a few—"The Machine Age" can be wonderfully amusing and provocative. The belief in the god of progress produced what now seem to be savagely funny ironies: Designer Norman Bel Geddes created the vast *Futurama* display for the General Motors Pavilion at the New York World's Fair, including a view through a car windshield of a futuristic street scene. In 1939, the image must have seemed to hold all the promise of tomorrow. In 1986, it bears an uncanny resemblance to central Los Angeles at rush hour. If the future is us, what will our future be? (200 Eastern Parkway; through February 16. The museum's public offerings are unusually promising: movies, music, and radio programs from the period; a bus tour of WPA murals; Art Deco walking tours; and a symposium. Call 718-638-5000, extension 232, for details.)

In brief: Joanne Brockley TAKES STREET debris—broken glass blocks, old windows, ladders, plastics, demolition trash—and mixes it with her own constructions to create an art of "found materials" that is both fanciful and metaphysical, a happily different combination. They seem to be about dreaming and longing—a staircase climbs from the glass funnel in *Stair Funnel*—but also about the impossibility of escape from various gluttonous maws. They remind me, oddly, of Joseph Cornell. (Avenue B Gallery, 167 Avenue B; closed.) . . . In his second solo in New York, **Michael L. Morrill** shows a handsome, even elegant set of pictures that are also, in a different sense, metaphysical. On leathery fields of opaque paint, Morrill inscribes perfect arcs, a kind of Platonic geometry that is so finely attuned to the "music of the heavens" that it seems to be keeping invisible time. At 35, he is one of a surprisingly large bunch of artists his age who have found new emotional potential in minimalism. (Jus de Pomme Gallery, 338 East 11th Street; through November 2.)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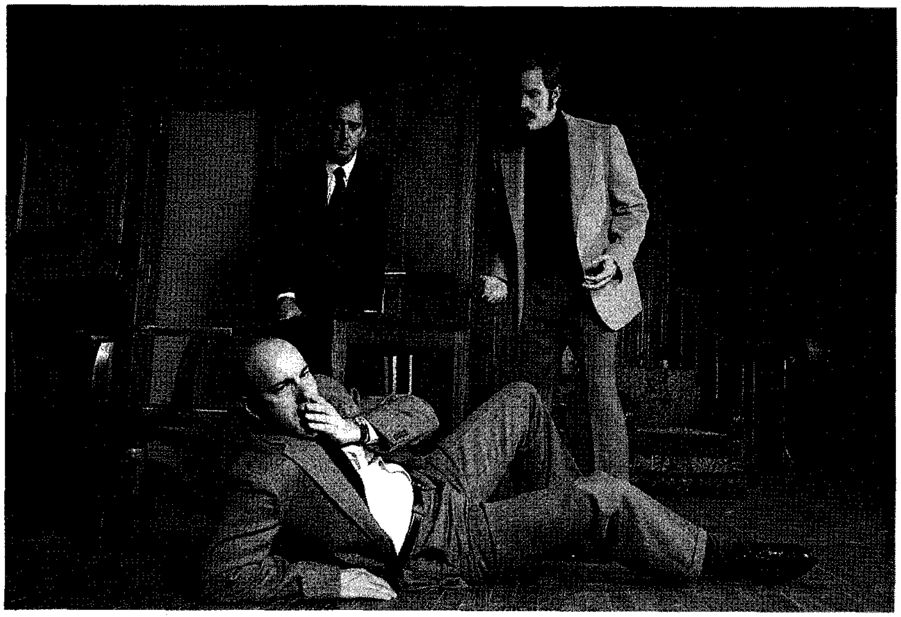

GRAY'S ELEGY: *Peter Friedman (foreground), Michael Countryman, and Dylan Baker.*

THE THEME OF SIMON GRAY'S RECENT comedy-dramas is the ravages of time. You take a group of connected people and spotlight them at intervals of a few months or years. Nothing very much happens to them in the light: They talk, help or hurt one another, and cleverly talk on. But during those unilluminated intervals, how they plot against one another or themselves, how they affect or are affected by others whom we only hear about in the lighted moments, how they cling together or drift apart (sometimes simultaneously) and rearrange themselves in new configurations. And how they change. Every time the light picks them out, we see how time has battered them into every kind of alteration while leaving them untransformed. Grown wearier, to be sure, more sharp-sighted or disillusioned, or just spiritually thinner, their hopes drooping about them like the clothes of their youth on old people. Time has nibbled away at them with every increase in marriages, children, extramarital affairs, and divorces, with every incremental failure, success, and heaven knows not what else. But time, the whittler-down, knows.

That is what happens in the marvelous *Quartermaine's Terms* to a group of teachers in a lowly Cantabrigian school of English for foreigners; that's what happens to some coruscating Cambridge graduates in the equally marvelous **The Common Pursuit** as they descend on London to start their ascent in the world, or persevere in academic careers. In honor of their famed professor of English, F. R. Leavis, a book of whose goes by that title, the gifted Stuart Thorne, still an undergraduate, calls his new literary magazine *The Common Pursuit*. In Stuart's rooms, twenty years ago, there gather Martin Musgrove, a timid millionaire orphan and cat-lover who wants to work on the business end of the magazine; Humphry Taylor, a grave, quirky, incisive Scot, dissatisfied with his fine poetry, and outstanding in the field of moral philosophy; Nick Finchling, a sassily acid butterfly of a fatso who wants to become a drama critic and get laid; Peter Whetworth, a handsome, talented, not very deep historian, best at seducing women; and Marigold Watson, the golden girl of Girton, sexy and crazy about Stuart, while he, almost as crazy about her, is crazier about his announced magazine.

The first get-together of these six is fraught with footling contretemps, but also begets lasting involvements: loves, love-hates, repulsions that will waft them along together or partly together for two decades. The magazine, moved to London, will rise and fall and stagger along as Stuart, married to Marigold, lives and battles for it in a world where artistic elitism is doomed to make compromises he will not make. (And this is England, not even America!) Martin is still the trusty business manager and friend; the others are contributors or would-be contributors, helpers or hamperers in a symbiosis that lurches forward through alliances and animosities—but, then, as Nick says, "One needs someone one hates meshed into the texture of one's life." Time goes to work on all of them, laying bare their essences even as they pile on disguises, campaign and intrigue for their common or uncommon pursuits.

Gray devises peripeties for them, strange and implausible but no more so than those that befall the rest of us. Well, yes, a bit more glaring, more neatly ironic than some (Gray must have excelled in geometry at Cambridge!); but let us allow for dramatic license in a good cause. Unfortunately, out of respect for the play's surprises, I cannot praise in detail certain splendid insights, or question some vagueness and patness. Marigold, for example, remains too sketchy; a contradiction in Martin serves the cause of theatrical effect rather than that of credibility; the way Peter and Humphry become time's laughingstocks is a shade too cunning.

Yet what is all this against urbanity so highly polished that it reflects more truths than even Gray may suspect; against dialogue that sparkles, percolates, punctures, and aphoristically sums up entire lives, offstage or on. For Gray's theater is as novelistic as it is dramatic, carrying with it an entire society, or nearly. There is historical sweep along with flashing verbal swordsmanship, and an eye for stage business that keeps it all from lazing into mere talk. And that it is also a *pièce à clef* adds to its piquancy.

The Common Pursuit encapsulates a worldview that evolves organically and dramatically from the intercourse and interplay of these trenchantly intellectual or glitteringly pseudo-intellectual characters, all of whom speak the all-but-lost language of civilization. This language dazzles as much by epigrams as by philippics, by banter as by spiritual biopsies,

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and most of all perhaps by a discreetly British allusiveness. And, sometimes, stiff-lipped silence. I have a few reservations about Gray's plotting and characterization, but only reverence for what he says or leaves unsaid, for his fastidious discriminations.

The production, under the cogent codirection of Michael McGuire and the author, could scarcely be bettered. Kristoffer Tabori's Stuart—who grows seedier with a fine, frazzled dignity—is a gem of unemphatic intensity, exhausted from too much comprehension; Peter Friedman's Humphry is an exquisitely balanced turmoil of honesty and enforced dissembling, spectacular awareness unable to reconcile conflicting demands; Nathan Lane's Nick is superb in his sleazy, glitzy turns of phrase and coat, his causticity that cannot quite obliterate a vestigial soul; Dylan Baker's Peter sensitively conveys the undercurrents of delicacy in an intelligent hack and whoremonger. The radiantly bouncy yet vulnerable Marigold of Judy Geeson reveals an actress whom I called "the loveliest sight of the year" in a 1968 movie, now investing an underwritten character with a maturer, full-bodied loveliness. In the extremely tricky part of Martin, Michael Countryman offers competence where brilliance is called for.

David Jenkins's sets are as accurate as they are ingenious, David Murin's costumes are subtly revelatory, and Frances Aronson's lighting is unassumingly correct. The British accents are mostly good, though Tabori should know that an English "version" rhymes with "assertion"; Countryman, that only in New Yorkese does "because" rhyme with "loss." And the *i* in "postcoital" is short and unaccented. Speaking of which, there is a kind of postcoital sadness even about the crackling wit of this play, a sadness that, toward the end, becomes transcendent. We leave in a state of melancholy grace, chastened and enlightened.

THE MUSICAL **Into the Light** HAS THREE main plot lines. James Prescott (Dean Jones) is a sedulous Los Alamos physicist who heads a team of scientists sent to Turin to investigate the famous shroud. He neglects his wife, Kate, something awful, and their ten-year-old, Mathew, even worse (plot-line one). And that's so in Los Alamos, let alone in Turin. He exults as he takes off, "I have waited four years to get my hands on that rag," which sounds pretty ominous in a season that already gave us *Rags* and *Raggedy Ann.* Plot-line two concerns lonely Mathew, who somehow acquires a perhaps imaginary extraterrestrial to talk at and play with. Called the Friend, he is invisible to others and doesn't speak, but is adroitly mimed and danced by Alan Mintz. Clearly, plot-line two cannot go anywhere.

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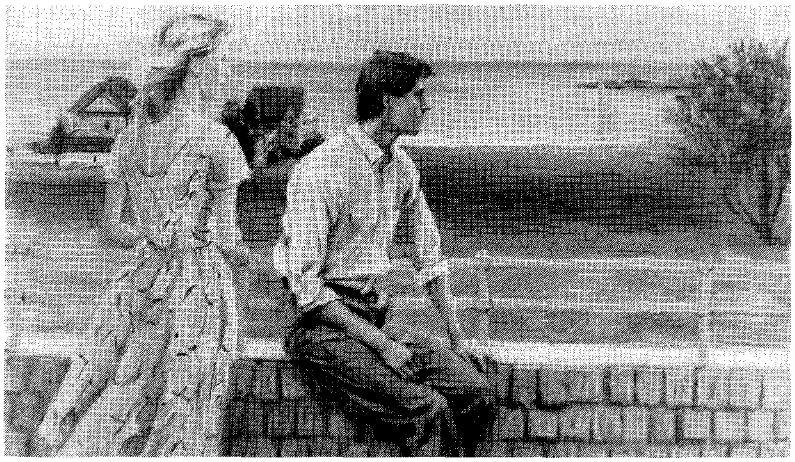

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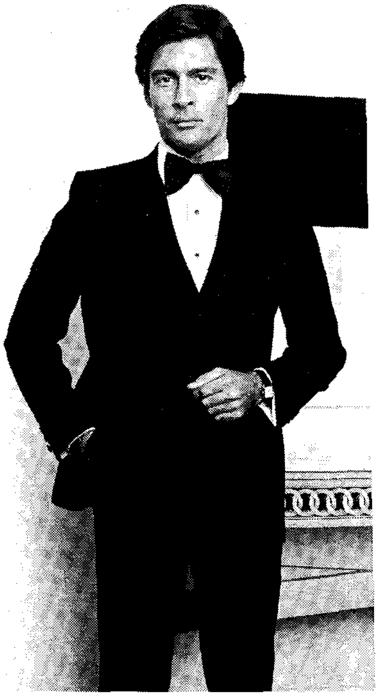

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Plot-line three gives us the testing of the shroud in Turin's cathedral with every known physical and chemical apparatus over the objections of a lay group but with the encouragement of wise Archbishop Parisi and his backup chorus of six singing and dancing priests and nuns. Prescott, a freethinker, is determined to discover fraud. Can there be suspense in this? The title, after all, is *Into the Light,* which you may be sure is not tungsten, and the Catholic church would not have some Broadway musical besmirching its shroud. So all the hocus-pocus with machinery, laser beams, and a giant screen on which we can follow the inscrutable tests can result only in scientific near-proof of *Deus. Ex machina.* So much for plot-line three.

Prescott duly loses his unfaith, but, somehow, there is not much drama in the loss of disbelief. He becomes a more loving father and husband, as the worst unbeliever in musicals could have predicted. The Friend can finally dance off into the black; but as he does so, Prescott *père* also sees him. So it's a double conversion: to Christ and to extraterrestrials. Plot-line one ends with a big bang.

Jeff Tambornino's book goes in for wit such as "Anthropologists have one terrible affliction—physics envy." Or "If that stuff [on the shroud] is blood, we'll nail it!" It becomes funnier when it turns serious: "He's a little boy; all you have to give him is love and time." The music, by Lee Holdridge, is not even movie music, merely TV, and goes totally soggy in ballads. The lyrics, by John Forster, have the Shroud Investigating Team singing "Science without any data / Is gazpacho without the tomata." When the *-ayta* rhymes give out, the *-atta* ones are pressed into service: "Science without any data / Is like Henley without the regatta," and so on. My favorite is a lyric of rigorous logic sung by Prescott to a tuneless melody: "To measure the darkness, / You must stand in the dark. / But if you stand in the dark, / You cannot see a thing." This goes on, with flawless empiricism, for quite a bit, but by the time of the reprise, our physicist has made a breakthrough: "To measure the darkness, / You must stand in the twilight," etc.

Projections make dull scenery, and these by Neil Peter Jampolis and Hervig Libowitzky are no exception. There is "laser design by Marilyn Lowey," and there are "special laser effects by Laser Media, Inc.," which sounds redundant and looks perfunctory. Under Michael Maurer's routine direction, a stoical cast, in which only Susan Bigelow and Kathryn McAteer offend, performs resignedly. As the kid, Danny Gerard is frighteningly professional. The program quotes the physicist Werner Heisenberg: "There are limits to what is knowable." Also to what is bearable. ■

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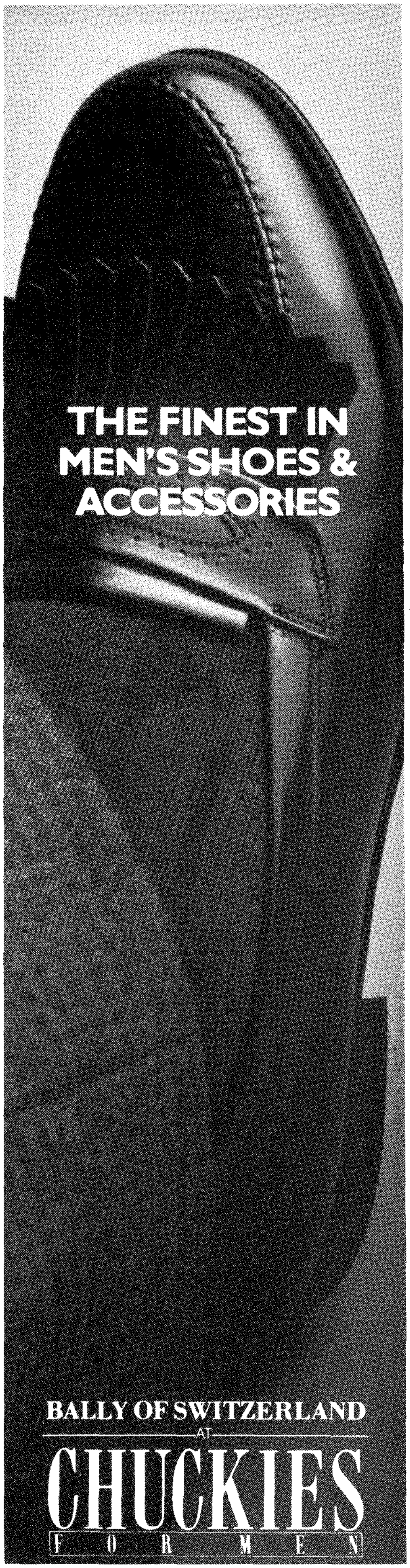

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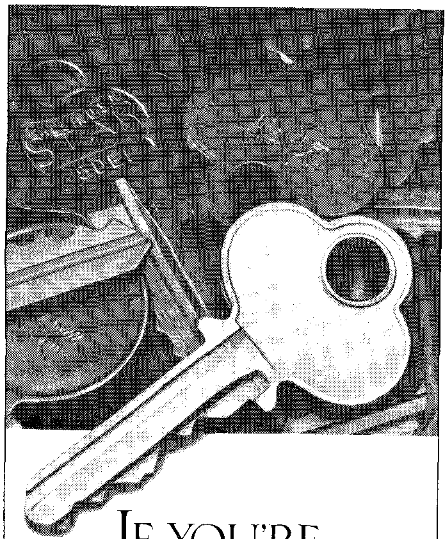

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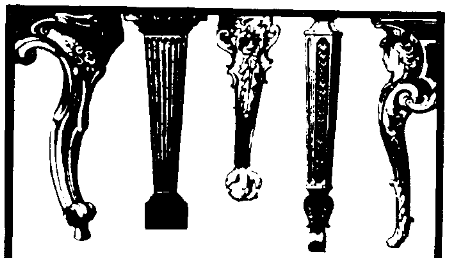
French vineyards. For example: Gold-medal French champagne, was $22.95, now $13.95; magnum of champagne in wood box, was $45 and up, now $29.99 and up; two or three bottles of wine in wood box, were $29 and up and $36 and up, respectively, now $19 and up and $27 and up; magnum of wine in wood box, was $24 and up, now $16 and up; two bottles of burgundy, were $10.99, now $6.99; case of twelve wines from different regions, was $95 and up, now $65 and up. A.E., M.C., V., checks accepted. *The French Wine Merchant, 480 Park Ave., at 58th St. (935-0533); Mon.–Fri. 9 a.m.–7 p.m. and Sat. 10 a.m.–6 p.m.; through 11/29.*

SECOND SKINS

HIGH-STYLE CLOTHES FOR MEN (SIZES 40–42) and women (sizes 6–12), most in leather or suede, are here at 30 to 50 percent below retail. Unisex: baggy pants (sizes 27–36), list $125–$250 (cotton, linen, or wool gabardine), $400 (suede), and $550 (leather), here $75–$125, $195, and $275, respectively; white leather shirts, list $625, here $325; suede-and-leather tuxedo jackets, list $750, here $395. For men: leather pants, list $550, here $225; leather-shearling bomber jackets, list $425, here $250; wool-gabardine coats, list $750, here $425; leather coats, list $2,225, here $1,400. For women: leather-and-suede coats, list $1,400, here $750; leather-and-tweed coats, list $975, here $600; three-quarter-length leather jackets, list $1,200, here $675; suede jackets with leather skirts, list $790, here $395; long leather dresses, list $800, here $450; leather-and-silk-organza dresses, list $500–$600, here $275–$350; long full leather skirts, list $650, here $395; suede skirts, list $150, here $75. Also, hats, belts, bags, and more. Checks accepted; no credit cards; all sales final. *Horst, 322 Seventh Ave., at 28th St., top floor, rear (868-0947); Mon.–Sun. 10 a.m.–6:30 p.m.; sale 11/1–11 only.*

FUR-LINED

FUR-LINED GARMENTS FOR WOMEN (SIZES 8–12; some sizes 6 and 14–16) and men (sizes 40–44; some sizes 46 and 48) are here at low prices. For women: reversible Lunaraine-mink/silk-poplin coats, list $8,800, here $2,495; reversible nutria/silk-poplin coats with fox trim, list $4,300, here $1,595; reversible nutria/Ultrasuede coat or ranch-mink-lined Ultrasuede coats, list $3,600, here $1,295; Lunaraine-mink-lined leather jackets, list $3,800, here $1,595; opossum-lined Ultrasuede bomber jackets, list $1,190, here $495. For men: nutria-lined gabardine coats, list $2,900, here $1,095; nutria-lined poplin coats, list $3,100, here $1,095; ranch-mink-lined gray wool-



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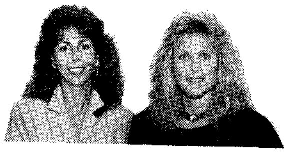

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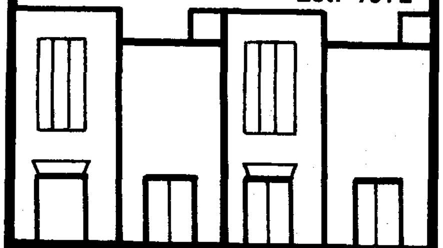

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tweed Chesterfield coats, list $3,800, here $1,495; nutria-lined brown leather jacket (converts to vest), list $2,150, here $695. Free 1987 storage. A.E., M.C., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *Gus Goodman, Inc., 333 Seventh Ave., near 29th St., fifteenth floor (244-7422); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.: through 11/9.*

FOR ART'S SAKE

THIS GALLERY-REPRESENTED ARTIST IS having a sale in her studio of early, strong-colored pieces. Works on paper in oil crayon or gouache, here $100; pencil drawings, here $50; works in acrylic on wood, here $100; 22-by-30-in. framed and 26-by-40-in. unframed dachshund portraits in oil crayon, here $200 and $250, respectively; small framed collages, here $150 and $250. Checks accepted on purchases over $100; no credit cards; all sales final. *Marcia G. Yerman, 303 Park Ave. South, near 23rd St., Room 319 (673-8639); Sat. and Sun. 10 a.m.–6 p.m. or by appointment; sale 11/1 and 2 only.*

TRADITIONAL MAN

A WIDE SELECTION OF MEN'S WEAR (SIZES 30–46 S, 36–50 R, 38–50 L, 36–44 cadet, 40–50 portly, and pants 30–46) is here at wholesale prices. Two- and three-piece suits, here $189–$269 (wool) and $289 (wool-and-cashmere); sport coats, here $129–$199 (wool) and $259 (cashmere); wool tuxedos, here $199–$219; overcoats, here $229 (wool) and $289 (wool-and-cashmere); wool slacks, here $44.50–$64.50. A.E., M.C., V., checks accepted; all sales final. *The Individual Man, Ltd., 85 Fifth Ave., at 16th Street, eighth floor (924-2157); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. till 4 p.m.; while stock lasts.*

FOR LARGER WOMEN

THIS NONPROFIT THRIFT SHOP FEATURES a large donation of new women's clothing in sizes 14–50. Evan-Picone black wool-gabardine skirts, here $40; Hino & Malee turquoise wool skirts, here $45; Nancy Heller cotton-blend terry tops, here $25; Nancy Heller cotton-blend running suits, here $35; white wool-crêpe slacks, here $40; suede tank tops, here $35; leather trousers, here $75; white cashmere pants, here $75; Evan-Picone wool blazers, here $55; Messori wool-print shirts, here $75; V-neck and crew-neck cotton sweaters, here $35; rayon pullovers with leather appliqués, here $35; beaded angora pullovers, here $50; many dresses; and more. M.C., V., checks accepted; all sales final. *Cancer Care Thrift Shop, 1480 Third Ave., near 83rd St. (879-9868); Wed.–Sat. 10 a.m.–4:45 p.m.; sale 10/29–11/1.* ▬

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A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 29

117 MOVIES

129 THEATER

133 ART

137 MUSIC & DANCE

140 RESTAURANTS

148 OTHER EVENTS

150 NIGHTLIFE

152 RADIO

153 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Nov. 4: *Rate It X.* #2—The Stan & Ollie Follies: Oct. 28–30: "Laurelhardython": program of ten shorts. Oct. 31–Nov. 13: *Dust.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Oct. 29: *D.O.A.; Trapped; House by the River.* Oct. 30: *Things to Come; The Tunnel.* Oct. 31–Nov. 1: *Death in Venice; The Damned.* Nov. 2: *Yesterday, Today and Tomorrow; My Widow and I.* Nov. 3: *My Life to Live; A Married Woman.* Nov. 4: *Night and the City; Pickup on South Street.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Oct. 30: *From Beyond.* Opening Oct. 31: *Sky Bandits.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*My Beautiful Laundrette.* #2—*Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Stand By Me.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *True Stories.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Clockwise.* #2—*The Gods Must Be Crazy.* #3—Thru Oct. 30: *'night, Mother.* Beg. Oct. 31: *Aliens; The Fly.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Oct. 29: *Romance; Inspiration.* Oct. 30: Sherlock Holmes: *Dressed to Kill* (1946); *Terror by Night.* Oct. 31–Nov. 1: *The Blue Gardenia; The Woman in the Window.* Nov. 2–3: *The Threepenny Opera; The Blue Angel* (1929). Nov. 4: *The Fugitive Kind; One-Eyed Jacks.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 29–30: *The Sorrow and the Pity.* Oct. 31–Nov. 1: *The Company of Wolves; Night of the Living Dead.* Nov. 2–4: *The Mad Adventures of "Rabbi" Jacob; Mr. Hulot's Holiday.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*'Round Midnight.* #2—*Caravaggio.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*That's Life!* #2—*She's Gotta Have It.* #3—*Matter of Heart.* #4—Thru Oct. 30: *Matter of Heart.* Beg. Oct. 31 (tent.): *Summer.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Trick or Treat; Do Not Remove.* #2—*Tough Guys.* #3—*The Color of Money.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Jumpin' Jack Flash.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *The Color of Money.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Tough Guys.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*"Crocodile" Dundee.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340 *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Soul Man.* #2—Thru Oct. 30: *Friday the 13th, Part VI: Jason Lives; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—Thru Oct. 30: *The Fly.* Beg. Oct. 31: *Aliens; The Fly.* #2—*Deadly Friend.* #3—*Back to School.* #4—*Avenging Force.* #5—*Manhunter.* #6—*Extremities.*

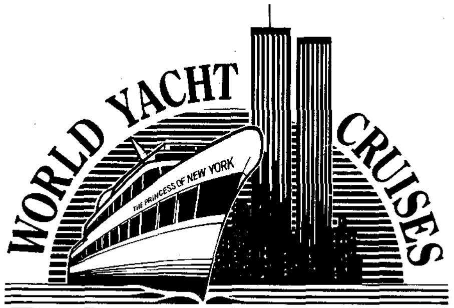
34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Color of Money.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Top Gun.* **EMBASSY 3**—*Ruthless People.* **EMBASSY 4**—*Stand By Me.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It.* #2—*Trick or Treat.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *The Karate Kid Part II.* Theater closed to the public Oct. 28–29.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*From Beyond.* #2—Thru Oct. 30: *Crawlspace.* Opening Oct. 31: *Sky Bandits.*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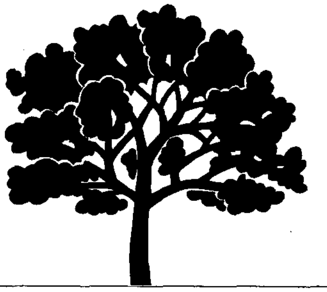

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Tough Guys.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Oct. 30: *The Karate Kid Part II.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *True Stories.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Nineteen Nineteen.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Jumpin' Jack Flash.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Blue Velvet.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Trick or Treat.* #2—*Tough Guys.*

54. BARONET—Third Ave. at 59th St. 355-1663. *That's Life!* **CORONET**—*The Color of Money.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Dancing in the Dark.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Oct. 30: *Otello.* Opening Oct. 31: *The Mission.* **CINEMA II**—753-0774. *Down by Law.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Oct. 30: *Ratboy.* #2—832-2720. *Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Clockwise.* Theater closed to the public Oct. 30. #2—*Stand By Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Nov. 1: *My Beautiful Laundrette.* Opening Nov. 2: *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *From Beyond.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Jumpin' Jack Flash.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Trick or Treat.* #2—*She's Gotta Have It.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *Trick or Treat.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Police.* #2—*Summer.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Oct. 28–29: *Confidentially Yours; La Balance.* Oct. 30–Nov. 1: *The Big Sleep* (1946); *Klute.* Nov. 2–4: *High and Low; Stray Dog.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—Thru Nov. 1: *My Beautiful Laundrette.* Opening Nov. 2: *Happily Ever After.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*Jumpin' Jack Flash.* #3—*Peggy Sue Got Married.* #4—*The Name of the Rose.* #5—*Top Gun.* #6—*Soul Man.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 29: *Backstage at the Kirov; The Bolshoi Ballet.* Oct. 30–31: *The Raven; The Little Shop of Horrors; The Terror.* Nov. 1: *Subway; Diva.* Nov. 2: *The Decameron; Arabian Nights.* Nov. 3: *Little Women* (1933); *Little Men*

(1940); *Little Men* (1934). Nov. 4: *The Red Badge of Courage; Let There Be Light; The Battle of San Pietro.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Oct. 30: *That's Life!* Beg. Oct. 31 (tent.): *Stand By Me.* #2—*She's Gotta Have It.* #3—*Trick or Treat.* #4—Thru Oct. 30: *From Beyond.* Opening Oct. 31: *Sky Bandits.*

89. NOVA—B'way nr. 147th St. 862-5728. Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*From Beyond.* #2—*Trick or Treat.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: **Kaufmann Theater:** Nov. 2 at 1 & 3:30: *Sugar Cane Alley* (France-Martinique, 1983), dir. Euzhan Palcy. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Video in the Gallery: Media Hostages: Oct. 31–Nov. 1, 6:30–7:30: *Radiation Therapy* (1983) by Connie Coleman and Alan Powell, and *Nuclear Outpost* (1983) by Deanna Kamiel. Fright Film Fiesta: Oct. 31 at 7:30: *Curse of the Demon* (1958), dir. Jacques Tourneur, and *Miracles for Sale* (1939), dir. Tod Browning; Nov. 1 at 7:30: *Day of Wrath* (Denmark, 1943), dir. Carl Theodor Dreyer, and *The Magician* (Sweden, 1958), dir. Ingmar Bergman, with Max von Sydow.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Profile: Suzuki Seijun: works directed by the Japanese filmmaker. Oct. 31 at 7: *Elegy to Violence* (Japan, 1966).

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. Movies of the Machine Age. Nov. 2 at 3: *New York Street Scenes* (1896–98), *Onesime Horloger* (France, 1910), dir. Jean Durand, *Manhatta* (France, 1921) by Charles Sheeler and Paul Strand, *The Crazy Ray* (France, 1923), dir. René Clair, *Ko-Ko's Earth Control* (1928) by Dave and Max Fleischer, and *Metropolis* (Germany, 1926, original version), dir. Fritz Lang.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Oct. 29 at 7:30: *The Wrong Box* (Great Britain, 1966), dir. Bryan Forbes, with John Mills and Ralph Richardson.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $5; members free. Oct. 31 at 8: Phil Weisman presents the premiere of his *Ethna's Suite, So Long* (1986), and *Photodeuteronomy,* a performance with slides. Nov. 1 at 8: The Fairy Tale: Politics, Desire, and Everyday Life: *Cinderella* (1986) by Ericka Beckman, and *Rapunzel Let Down Your Hair* (Great Britain, 1978) by Susan Shapiro, Esther Ronay, and Francine Winham. Nov. 2 at 5: The Fairy Tale, program 2: *The Frog Prince* (1954, animated) by Lotte Reiniger, and *The Machine to Kill Bad People* (1956) by Roberto Rossellini; at 8: Rosa von Praunheim Retrospective: *Red Love* (1981) and *Deathmagazine* (1979).

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Oct. 28–29 at 1, 3:15, 6 & 8:45: *Lola* (France, 1961), dir. Jacques Demy, with Anouk Aimée.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.–Sun. noon–3, Tue. 5–6, continuous: Commercial Photography by Artists: *The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: A Wider Perspective: Thru Nov. 9: Tue.–Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Oct. 31 at 7:30 & 9:30: *The End of Summer* (Japan, 1961).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Nov. 2 at 12:30 & 2:30: *Ben-Gurion on the Bible* (CBS, 1967), and *Who Are the Jews?* (Group W).

THE KITCHEN—512 W. 19th St. 255-5793. Thru Nov. 1, Wed.–Sun. at 8:30: adm. $10: *White Water* (premiere), a video-performance piece by John Jesurun. Video Viewing Room, thru Nov. 1, free: Tue.–Sat. at 1: *The Kipling Trilogy* (1984–85), *You Taste American* (1986), and *Moscow Does Not Believe in Queers* (1986) by John Greyson; 2:45: *My Father Sold Studebakers* (1982) and *My Mother Married Wilbur Stump* (1985) by Skip Sweeney; 3:45: *Hotel—Tapes* (1985) by Michael Klier; at 5: Tapes by request (by appointment); Nov. 4–29, at 1: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel;* 2:15: Recent short works by various artists; 3:15: Three collaborations between filmmaker Ken Kobland and the Wooster Group theatrical company; 4:15: *Belshazzar's Feast* by Susan Hiller.

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. Oct. 31 at 11: Psychotronic Halloween: Discussion, cartoons, and shorts with author Michael Weldon; midnight: *The Tingler* (1959), dir. William Castle, with Vincent Price. Nov. 1 at 11: Psychotronic Bad Girls: *Sorority Girl* (1957), dir. Roger Corman; discussion with Michael Weldon; midnight: *Beat Girl (1960),* dir. Edmond T. Greville.

MAXWELLS—1039 Washington St., Hoboken, N.J. Adm. $3. Oct. 29 at 9: *The Harder They Come* (Jamaica, 1973), dir. Perry Henzell, with Jimmy Cliff.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program. Oct. 31 at 8 (spec. $6/$5 adm.): Kembra Pfahler presents her *Straight Jackie* (1986), a performance, and Super 8 films *Cornella* (1985), *Mild Seven* (1986), and *Historical Beauty Treatments* (1986). Nov. 1 at 8: British Independent Film: East Midlands Program: *Downside Up* (1985) by Tony Hill, *Binding Love* (1985) by Karen Ingham, *Developing Pictures* (1981) by Tony Bloor, and *Frozen Music* (1983) by Mike Eaton. Nov. 2 at 7:30: Tribute to Walter Gutman: *The Woman When Sacred* (1986, his last film), *The Story of Anna* (1969), *Bolex* (1974), and excerpts of several others; Robert Haller, Bruce Posner, Jonas Mekas, and other guest speakers.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Nov. 22: The Metropolitan Opera: The Television and Radio Legacy. Thru Dec. 6: Barbara Streisand: The Television Work. Oct. 28–29 at 12:30 (adm. $5; members $4): Seminars with television executives on the subject of syndication.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Oct. 30: Sam Spiegel, Producer: 12:30: *On the Waterfront* (1954), dir. Elia Kazan, with Marlon Brando, Eva Marie Saint, Karl Malden, and Rod Steiger; 2:30: *The Bridge on the River Kwai* (1957), dir. David Lean, with William Holden and Alec Guinness; at 6: *Lawrence of Arabia* (1962), dir. David Lean, with Peter O'Toole and Omar Sharif. Thru Nov. 4: A Salute to the Soviet Republics. Oct. 31 at 2:30: *The Lautars* (Moldavia, 1972), dir. Emil Lotyanu; at 6: *Here You Won't See Paradise* (Azerbaijan, 1982), dir. Tofik Ismailov. Nov. 1 at 2: (See Oct. 31 at 6); at 5: *Blue Mountains* (Georgia, 1984), dir. Eldar Shengelaya. Nov. 2 at 2: (See Oct. 31 at 2:30); at 5: *The Unmarked Load* (Ukraine, 1985), dir. Vladimir Popkov. Nov. 3 at 2:30: (See Nov. 1 at 5); at 6: *Tango of Our Childhood* (Armenia, 1985), dir. Albert Mkrtchian. Nov. 4 at 2:30: (See Nov. 3 at 6); at 6: (See Nov. 1 at 5). **Titus Theater 2:** Oct. 30 at 3 & 6:30: What's Happening?: *Come Back Africa* (1960), dir. Lionel Rogosin. Oct. 31 at 3 & 6:30: Thomas H. Ince, American Filmmaker: Ince as Producer: *The Crab* (1917), dir. Walter Edwards. Nov. 1–6: Lotte Reiniger Tribute. Nov. 1 at 2:30: *The Gallant Little Tailor* (1954), *The Frog Prince* (1954), and *Grasshopper and the Ant* (1954), animated, by Reiniger; and *Dancing Sil-*

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houettes (1983) by Felicity Field; 5:30: *Cinderella* (1955), *Aladdin* (1953), *Puss in Boots* (1934), *Galathea* (1935), and *Aucassin and Nicolette* (1975), animated, by Reiniger. Nov. 2 at 2:30: *Sleeping Beauty* (1954), *The Caliph Stork* (1954), *Snow White and Rose Red* (1953), and *Thumbelina* (1955), animated, by Reiniger; and *The Art of Lotte Reiniger* (1970), dir. John Isaacs; 5:30: *The Stolen Heart* (1934) and *The Adventures of Prince Achmed* (1926), animated, by Reiniger. Nov. 3 at 6:30: Video Viewpoints: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* by Steve Fagin; Fagin present. Nov. 4 at 3: (See Nov. 1 at 2:30); 6:30: (See Nov. 1 at 5:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 28–29 at 7:30: *Elena and Her Men* (France, 1956), with Ingrid Bergman, and *French Cancan* (France, 1954), with Jean Gabin and Edith Piaf, both films dir. Jean Renoir. Oct. 30 at 8, Oct. 31–Nov. 1 at 8 & 10, Nov. 2 at 3, 5 & 7:15, Nov. 3 at 8: *No Surrender* (Great Britain, 1986), dir. Peter Smith. Nov. 4 at 8: *3 Men and a Cradle* (France, 1985), dir. Coline Serreau.

NEW YORK CITY MAYOR'S OFFICE OF FILM, THEATRE, AND BROADCASTING—Mark Goodson Theatre, 2 Columbus Circle. 489-6716. Adm. $2; proceeds go to film preservation. Thru Oct. 31: Encores!: Great Films Made in New York. Oct. 29 at 3: *Rosemary's Baby* (1968), dir. Roman Polanski, with Mia Farrow and John Cassavetes; at 6: *The Hospital* (1971), dir. Arthur Hiller, with George C. Scott; at 9: *Wolfen* (1981), dir. Michael Wadleigh, with Albert Finney and Gregory Hines. Oct. 30 at noon: *Gloria* (1980), dir. John Cassavetes, with Gena Rowlands; at 3: *The World of Henry Orient* (1964), dir. George Roy Hill, with Peter Sellers; at 6: *Taking Off* (1971), dir. Milos Forman, with Buck Henry; at 9: *The Little Fugitive* (1953), dir. Morris Engel and Ray Ashley. Oct. 31 at noon: *Where's Poppa?* (1970), dir. Carl Reiner, with Ruth Gordon and George Segal; at 3: *Bananas* (1971), dir. Woody Allen, with Allen and Louise Lasser; at 6: *Night Shift* (1982), dir. Ron Howard, with Henry Winkler and Michael Keaton; at 9: *Putney Swope* (1969), dir. Robert Downey.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 30 at noon: Becoming American: *American March* (1941) by Oskar Fischinger, and *The Statue of Liberty* (1984) by Ken Burns; at 6: Meet the Makers: Experimental Film From the English Midlands: *Downside Up* by Tony Hill, *Developing Pictures* by Tony Bloor, *Binding Love* by Karen Ingham, and *Fanstasy, Images, and Props* by Tony Spittle; Ingham present. At **Chatham Square Library, 33 E. B'way.** 925-8685 (Asian CineVision). Free. Oct. 29 at 4, Nov. 1 at 2:30: The Picture Train: Children's film series.

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. Nov. 1–2 at 1: *News From Home* (1977) by Chantal Akerman. Thru Dec. 21: Wed.–Sun. 12–6: *The Monk,* a multichannel video installation by Kathryn High.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Oct. 28–Nov. 2 & Nov. 4–6 at 6: *Mephisto* (Hungary–West Germany, 1981), dir. István Szabó, with Klaus Maria Brandauer; Oct. 28–Nov. 2 & Nov. 4–6 at 8:30: *Mozart: A Childhood Chronicle* (West Germany, 1976), dir. Klaus Kirschner.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Shadow Catchers: Masters of Photography. Nov. 1 at 2: *Uncommon Images: The Harlem of James Van Derzee* (1976), dir. Evelyn Barron, and *Black Has Always Been Beautiful* (1972).

STATE UNIVERSITY OF NEW YORK AT STONY BROOK—Art Gallery, Fine Arts Center, Stony Brook, N.Y. (516) 246-6846. Free. Thru Nov. 5, Tue.–Sat. noon–4: TV: Through the Looking Glass: Fifteen videotapes by various artists.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Nov. 2 at 1:30: *Monadnock* (1986) by Bruce Posner; Posner present.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. New American Filmmakers. Thru Nov. 7: James Benning. Tue. at 2, Wed.–Sat. at noon, Sun. at 1: *American Dreams* (1983) and *O Panama* (1985), with Burt Barr. Tue. at 6, Wed.–Sat. at 3, Sun. at 4: *Landscape Suicide* (1986). Benning will speak following screening on Oct. 29 at noon. Oct. 23–Jan. 18, Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $9. From Script to Screen: Screenwriters on Screenwriting; moderated by Annette Insdorf: Oct. 30 at 8:15: "The Art of Screenwriting," lecture by Paul Schrader. Plays Into Film; moderated by *New York* Magazine critic John Leonard: Nov. 2 at 7:30: *All My Sons* (1948), dir. Irving Reis, with Edward G. Robinson and Burt Lancaster, based on the play by Arthur Miller; Miller present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Color of Money.* #2—Tent.: *Trick or Treat.* #3—Tent.: *From Beyond.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Oct. 30: *"Crocodile" Dundee.* Beg. Oct. 31: *Tough Guys.* #2—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31: *Peggy Sue Got Married.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Aliens; The Fly.* #2—Thru Oct. 30: *Trick or Treat.* Beg. Oct. 31: *Sky Bandits.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Peggy Sue Got Married.* #2—*Trick or Treat.* #3—*From Beyond.* #4—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Sky Bandits.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Jumpin' Jack Flash.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Crawlspace.* #2—*Trick or Treat.* #3—*"Crocodile" Dundee.* #4—*Soul Man.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Stand By Me.* #2—*From Beyond.* #3—*Tough Guys.* #4—*The Color of Money.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Color of Money.* #2—Thru Oct. 30: *Children of a Lesser God.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Deadly Friend.* #2—*From Beyond.* #3—*Jumpin' Jack Flash.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*She's Gotta Have It.* #4—*Children of a Lesser God.* #5—*From Beyond.* #6—*Deadly Friend.* #7—*Jumpin' Jack Flash.* #8—*The Color of Money.* #9—*Stand By Me.* #10—*Top Gun.* #11—*Trick or Treat.* #12—*Soul Man.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Trick or Treat.* #2—*The Color of Money.* #3—*Tough Guys.* #4—*Peggy Sue Got Married.* #5—*Stand By Me.* #6—*Blue Velvet.* #7—*That's Life!*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. Program unavailable.

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*The Color of Money.* #2—*From Beyond.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Peggy Sue Got Married.* #2—Thru Oct. 30: *Children of a Lesser God.* Beg. Oct. 31: *"Crocodile" Dundee.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Sky Bandits.* #2—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Aliens; The Fly.* #3—*Soul Man.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Tent.: *"Crocodile" Dundee.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

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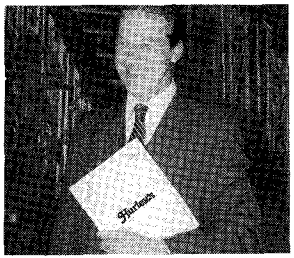

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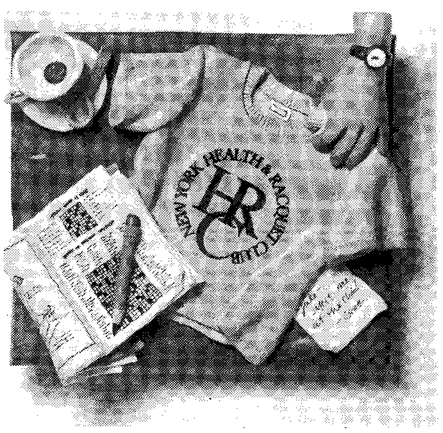

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MOVIES

208. COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #2—Thru Oct. 30: *Trick or Treat.* Beg. Oct. 31: *Aliens; The Fly.*

209. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Jumpin' Jack Flash.* #2—*From Beyond.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Soul Man.* #2—*From Beyond.* #3—*"Crocodile" Dundee.* #4—Thru Oct. 30: *Clockwise.* Beg. Oct. 31: *Children of a Lesser God.* #5—Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Sky Bandits.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Trick or Treat.* #2—*Black Joy.* #3—*Soul Man.* #4—*"Crocodile" Dundee.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Soul Man.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Peggy Sue Got Married.* #2—*Trick or Treat.* #3—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31: *Aliens; The Fly.* #4—*Blue Velvet.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Peggy Sue Got Married.* #2—*Trick or Treat.* #3—*"Crocodile" Dundee.* #4—*The Color of Money.* #5—*Tough Guys.* #6—Thru Oct. 30: *Children of a Lesser God.* Beg. Oct. 31: *Sky Bandits.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Oct. 30: *Clockwise.* #2—Thru Oct. 30: *Stand By Me.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Trick or Treat.* #2—*Soul Man.* #3—*From Beyond.* #4—*Jumpin' Jack Flash.* #5—Thru Oct. 30: *The Color of Money.* Beg. Oct. 31: *Sky Bandits.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*From Beyond.* #2—*Jumpin' Jack Flash.* #3—*Trick or Treat.* #4—*Soul Man.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*True Stories.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*From Beyond.* #2—*Soul Man.* #3—*Deadly Friend.* #4—*Tough Guys.* #5—*Trick or Treat.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Sky Bandits.* #3—*Top Gun.* #4—*Tough Guys.*

QUEENS

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300. ASTORIA—UA ASTORIA—545-9470. #1—*Jumpin' Jack Flash.* #2—*The Color of Money.* #3—*Trick or Treat.* #4—*From Beyond.* #5—*Peggy Sue Got Married.* #6—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Sky Bandits.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*The Color of Money.* #2—*Tough Guys.* #3—Thru Oct. 30: *Blue Velvet.* Beg. Oct. 31: *Aliens; The Fly.* #4—Program unavailable.

303. CORONA—PLAZA—639-7722. Thru Oct. 30: *Bullies; Nightmares.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*The Color of Money.* #2—*Clockwise.* #3—*Tough Guys.* #4—*Jumpin' Jack Flash.* #5—*Trick or Treat.* #6—*Stand By Me.* #7—*That's Life!*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

306. FLUSHING—PARSONS—591-8555. #1—*Top Gun.* #2—*Trick or Treat.* #3—*Soul Man.* #4—*Tough Guys.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Trick or Treat.* #4—*From Beyond.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Color of Money.* #2—*That's Life!*

309. FOREST HILLS—CINEMART—261-2244. #1—*Clockwise.* #2—*Top Gun.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*Tough Guys.* #2—*Trick or Treat.* #3—*The Color of Money.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*True Stories.* #2—Thru Oct. 30: *That's Life!* Beg. Oct. 31: *'Round Midnight.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Children of a Lesser God.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Sky Bandits.* #4—*From Beyond.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*Tough Guys.* #2—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 30: *Trick or Treat.* Beg. Oct. 31: *Otello.* #5—*The Color of Money.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

317. JACKSON HEIGHTS—COLONY—478-6777. #1—*The Color of Money.* #2—*Trick or Treat.*

318. JACKSON HEIGHTS—JACKSON—335-0242. #1—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Sky Bandits.* #2—*Soul Man.* #3—*From Beyond.*

319. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Thru Oct. 30: *The Name of the Rose.* Beg. Oct. 31 (tent.): *Children of a Lesser God.* #2—*"Crocodile" Dundee.*

320. OZONE PARK—CROSSBAY—848-1738. #1—*The Color of Money.* #2—*Trick or Treat.*

321. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—Thru Oct. 30: *Aliens.* #2—Thru Oct. 30: *Ruthless People.* #3—Thru Oct. 30: *Top Gun.*

322. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

323. SUNNYSIDE—CENTER—784-3050. #1—*Peggy Sue Got Married.* #2—*The Color of Money.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Oct. 30: *Stand By Me.* #2—*"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Oct. 30: *Children of a Lesser God.* #2—*Soul Man.*

402. NEW DORP—LANE—351-2110. Thru Oct. 30: *Tough Guys.*

403. NEW DORP—RAE—979-0444. #1—*Peggy Sue Got Married.* #2—Thru Oct. 30: *From Beyond.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Jumpin' Jack Flash.* #2—*The Color of Money.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color of Money.* #2—*Jumpin' Jack Flash.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*That's Life!* #2—*Stand By Me.*

501. BELLMORE—MOVIES—783-7200. Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Running Scared.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Trick or Treat.* #2—*Tough Guys.* #3—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31: *Sky Bandits.* #4—*From Beyond.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—*Soul Man.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Jumpin' Jack Flash.* #4—*Children of a Lesser God.*

506. GREAT NECK—SQUIRE—466-2020. #1—*The Color of Money.* #2—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Sky Bandits.* #3—*Tough Guys.*

507. HEWLETT—RKO—791-6768. Thru Oct. 30: *Nothing in Common.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Sky Bandits.* #2—*From Beyond.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Children of a Lesser God.* #2—*Trick or Treat.* #3—*Jumpin' Jack Flash.* #4—*Top Gun.* #5—*Clockwise.* #6—*"Crocodile" Dundee.*

510. LAWRENCE—RKO—371-0203. #1—*Trick or Treat.* #2—*Soul Man.* #3—*The Color of Money.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Running Scared.* #2—Thru Oct. 30: *Top Gun.* Beg. Oct. 31 (tent.): *Stand By Me.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—*Soul Man.* #5—*Peggy Sue Got Married.* #6—*Children of a Lesser God.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31 (tent.): *Sky Bandits.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Tough Guys.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31: *Sky Bandits.*

515. LYNBROOK—STUDIO ONE—599-1444. Program unavailable.

516. MALVERNE—TWIN—599-6966. #1—Thru Oct. 30 (tent.): *That's Life!* Beg. Oct. 31: *Running Scared.* #2—Thru Oct. 30: *Top Gun.* Beg. Oct. 31 (tent.): *Stand By Me.*

517. MANHASSET—MANHASSET—627-7887. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

518. MASSAPEQUA—PEQUA—799-6464. *The Color of Money.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Tough Guys.* #2—*Soul Man.* #3—*Peggy Sue Got Married.* #4—*Trick or Treat.* #5—*From Beyond.* #6—*"Crocodile" Dundee.* #7—*Jumpin' Jack Flash.* #8—Thru Oct. 30: *Top Gun.* Beg. Oct. 31: *Sky Bandits.* #9—Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Aliens; The Fly.*

520. MERRICK—TWIN—546-1270. #1—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #2—Thru Oct. 30: *Nothing in Common.* Beg. Oct. 31: *Aliens; The Fly.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Stand By Me.* #2—*Trick or Treat.*

522. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*That's Life!* #2—Thru Oct. 30: *Back to School.* Beg. Oct. 31: *Aliens; The Fly.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Soul Man.* #2—*Trick or Treat.* #3—*Top Gun.* #4—*Jumpin' Jack Flash.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *"Crocodile" Dundee.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*From Beyond.* #2—*Children of a Lesser God.*

528. ROSLYN—ROSLYN—621-8488. #1—*Clockwise.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31: *'Round Midnight.* #2—*Peggy Sue Got Married.* #3—*True Stories.*

530. SYOSSET—UA CINEMA 150—364-0700. *The Color of Money.*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Aliens.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*Soul Man.* #2—*Children of a Lesser God.* #3—*From Beyond.* #4—*Deadly Friend.* #5—*The Color of Money.* #6—*Top Gun.* #7—*Tough Guys.* #8—*Stand By Me.* #9—*True Stories.* #10—*Trick or Treat.* #11—*She's Gotta Have It.* #12—*"Crocodile" Dundee.*

533. WANTAGH—RKO—781-6969. Thru Oct. 30: *Nothing in Common.*

534. WESTBURY—DRIVE-IN—334-3400. #1—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #2—*Trick or Treat.* #3—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Aliens; The Fly.*

535. WESTBURY—WESTBURY—333-1911. #1—Thru Oct. 30: *Tough Guys.* #2—Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Otello.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Jumpin' Jack Flash.* #2—*Tough Guys.* #3—*Trick or Treat.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Children of a Lesser God.* #2—*The Color of Money.* #3—Thru Oct. 30: *Top Gun.* Beg. Oct. 31 (tent.): *Sky Bandits.*

603. BAY SHORE—CINEMA—665-1722. *Peggy Sue Got Married.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Trick or Treat; Fright Night.* #2—Thru Oct. 30: *From Beyond; Re-animator.* Beg. Oct. 31: *Sky Bandits.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Oct. 30: *Crawlspace.* Beg. Oct. 31: *Deadly Friend.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Soul Man.* #2—*From Beyond.* #3—*Trick or Treat.* #4—*Clockwise.* #5—*Tough Guys.* #6—*The Color of Money.* #7—*Children of a Lesser God.* #8—*Stand By Me.* #9—*"Crocodile" Dundee.* #10—*Top Gun.* #11—*Deadly Friend.* #12—*Jumpin' Jack Flash.*

609. COMMACK—MULTIPLEX—462-6953. #1—*True Stories.* #2—*Soul Man.* #3—*Trick or Treat.* #4—*Stand By Me.* #5—*Children of a Lesser God.* #6—*The Color of Money.* #7—*"Crocodile" Dundee.* #8—*Top Gun.* #9—*Jumpin' Jack Flash.* #10—*Tough Guys.*

610. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married.* #2—*From Beyond.*

611. CORAM—PINE—698-6442. #1—*That's Life!* #2—*Top Gun.* #3—*From Beyond.* #4—*Jumpin' Jack Flash.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—*Soul Man.* #5—*Jumpin' Jack Flash.* #6—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #7—*Tough Guys.* #8—*Trick or Treat.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Children of a Lesser God.* #4—*Jumpin' Jack Flash.* #5—*That's Life!*

614. ELWOOD—ELWOOD—499-7800. #1—*Children of a Lesser God.* #2—*That's Life!*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*Soul Man.* #4—*Jumpin' Jack Flash.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *The Color of Money.*

620. ISLIP—ISLIP—581-5200. #1—*Trick or Treat.* #2—*Tough Guys.* #3—*Jumpin' Jack Flash.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Color of Money.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 30: *Deadly Friend.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 30: *Nothing in Common.* Beg. Oct. 31: *Ruthless People.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 30: *Soul Man.* Beg. Oct. 31: *Sky Bandits.* #4—*"Crocodile" Dundee.* #5—*Trick or Treat.*

626. NORTHPORT—NORTHPORT—261-8600. *Nothing in Common.*

627. OAKDALE—OAKDALE—589-8118. Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Running Scared.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *Sky Bandits.*

630. PORT JEFFERSON—MINI EAST—928-6555. *"Crocodile" Dundee.* **WEST**—*Stand By Me.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Aliens; The Fly.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 30: *Sincerely Charlotte.* Beg. Oct. 31: *No Surrender.*

634. SAYVILLE—SAYVILLE—589-0232. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—Thru Oct. 30: *"Crocodile" Dundee.* Beg. Oct. 31: *Sky Bandits.*

636. SMITHTOWN—SMITHTOWN—265-1551. Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31: *That's Life!*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Oct. 30: *Tough Guys.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 30: *Clockwise.*

638. STONY BROOK—LOEWS—751-2300. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—*Children of a Lesser God.*

639. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Running Scared.* #2—*Stand By Me.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Stand By Me.* #2—Thru Oct. 30: *"Crocodile" Dundee.* Beg. Oct. 31: *Otello.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *That's Life!*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Oct. 30: *Children of a Lesser God.* Beg. Oct. 31: *Peggy Sue Got Married.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Top Gun.* #2—*Stand By Me.* #3—Thru Oct. 30: *Blue Velvet.* Beg. Oct. 31: *Otello.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Peggy Sue Got Married.* #2—*That's Life!*

704. HARRISON—CINEMA—835-9800. Thru Oct. 30: *Ferris Bueller's Day Off.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31 (tent.): *Sky Bandits.* #2—*Soul Man.* #3—*Top Gun.* #4—*Children of a Lesser God.*

706. LARCHMONT—PLAYHOUSE—834-3001. *The Color of Money.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Trick or Treat.* #4—*Tough Guys.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Stand By Me.* #2—Thru Oct. 30: *That's Life!* #3—*Peggy Sue Got Married.* #4—Thru Oct. 30: *Tough Guys.* #5—*Jumpin' Jack Flash.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Running Scared.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Soul Man.* #2—*Jumpin' Jack Flash.*

711. NEW ROCHELLE—TOWN—632-9700. *"Crocodile" Dundee.*

712. OSSINING—ARCADIAN—941-5200. #1—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Sky Bandits.* #2—Thru Oct. 30: *That's Life!* #3—*The Color of Money.*

713. PEEKSKILL—BEACH—737-6262. #1—*Stand By Me.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—*From Beyond.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 30: *Heartburn.*

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee.* #2—Thru Oct. 30: *Nothing in Common.*

717. RYE—RYE RIDGE—939-8177. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

718. SCARSDALE—FINE ARTS—723-6699. *Summer.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 30: *Ferris Bueller's Day Off.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Trick or Treat.* #2—*"Crocodile" Dundee.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.* #4—*Stand By Me.*

722. YONKERS—MOVIELAND—793-0002. #1—*Tough Guys.* #2—*Clockwise.* #3—*Trick or Treat.* #4—*"Crocodile" Dundee.* #5—*True Stories.* #6—Thru Oct. 30: *Children of a Lesser God.* Beg. Oct. 31: *'Round Midnight.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Top Gun.* #2—*From Beyond.* #3—*Soul Man.* #4—*Trick or Treat.* #5—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Sky Bandits.* #6—*Stand By Me.* #7—*Peggy Sue Got Married.*

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725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Sky Bandits.* #2—Thru Oct. 30: *Top Gun.* Beg. Oct. 31: *Running Scared.*

Rockland County

752. NANUET—MALL—623-6336. Thru Oct. 30: *Deadly Friend.* Beg. Oct. 31: *Sincerely Charlotte.*

753. NANUET—ROUTE 59—623-3355. *Trick or Treat.*

754. NANUET—RKO MOVIES—623-0211. #1—*The Color of Money.* #2—*Tough Guys.* #3—*Soul Man.* #4—*True Stories.* #5—*Peggy Sue Got Married.*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—*Trick or Treat.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Jumpin' Jack Flash.* #2—*From Beyond.*

757. NYACK—CINEMA EAST—358-6631. *Children of a Lesser God.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Color of Money.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Jumpin' Jack Flash.*

762. SPRING VALLEY—PIX—425-6902. #1—*Children of a Lesser God.* #2—Thru Oct. 30: *Clockwise.* Beg. Oct. 31: *Otello.*

763. STONY POINT—9 W CINEMA—942-0303. *Top Gun.*

764. SUFFERN—LAFAYETTE—357-6030. *Peggy Sue Got Married.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Tough Guys.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31 (tent.): *Sky Bandits.* #2—Thru Oct. 30: *Stand By Me.* Beg. Oct. 31 (tent.): *Running Scared.*

801. DANBURY—CINE—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

802. DANBURY—CINEMA—748-2923. #1—*Soul Man.* #2—*Peggy Sue Got Married.*

803. DANBURY—PALACE—748-7496. #1—*Trick or Treat.* #2—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Aliens; The Fly.* #3—*Jumpin' Jack Flash.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Tent.: *Soul Man.* #2—Thru Oct. 30: *Jumpin' Jack Flash.* Beg. Oct. 31 (tent.): *Running Scared.*

806. FAIRFIELD—COUNTY—334-1411. *Tough Guys.*

807. GREENWICH—CINEMA—869-6030. #1—Thru Oct. 30: *Nothing in Common.* #2—Thru Oct. 30: *Sincerely Charlotte.*

808. GREENWICH—PLAZA—869-4030. #1—*Soul Man.* #2—*Children of a Lesser God.* #3—Thru Oct. 30: *The Name of the Rose.* Beg. Oct. 31 (tent.): *Otello.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*The Color of Money.* #2—*Peggy Sue Got Married.*

810. NORWALK—CINEMA—838-4504. #1—Thru Oct. 30: *Soul Man.* Beg. Oct. 31 (tent.): *Aliens; The Fly.* #2—*Jumpin' Jack Flash.*

811. NORWALK—NORWALK—866-9202. *Trick or Treat.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Oct. 30: *That's Life!; Short Circuit.*

813. SOUTH NORWALK—SONO—866-9202. Oct. 29–Nov. 1: *Doña Herlinda and Her Son.* Oct. 26–28 & Nov. 2–4: *Shoah;* Nov. 2: Parts I & II; Oct. 27 & Nov. 3: Part I; Oct. 28 & Nov. 4: Part II.

814. SPRINGDALE—STATE—325-0250. Program unavailable.

815. STAMFORD—AVON—324-9205. #1—*Trick or Treat.* #2—Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Aliens; The Fly.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Stand By Me.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Color of Money.* #2—*Jumpin' Jack Flash.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—*Children of a Lesser God.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Children of a Lesser God.* #2—*The Color of Money.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Peggy Sue Got Married.*

820. WESTPORT—POST—227-0500. *True Stories.*

821. WILTON—CINEMA—762-5678. *Stand By Me.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Stand By Me.* #3—*"Crocodile" Dundee.* #4—*Trick or Treat.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.*

903. JERSEY CITY—STATE—653-5200. #1—*Trick or Treat.* #2—*From Beyond.* #3—Thru Oct. 30: *Crawlspace.* Beg. Oct. 31: *Sky Bandits.* #4—*Deadly Friend.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Trick or Treat.* #2—*Tough Guys.* #3—*Top Gun.* #4—*Soul Man.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*True Stories.* #4—*The Color of Money.* #5—*Jumpin' Jack Flash.* #6—*Peggy Sue Got Married.*

906. UNION CITY—SUMMIT—865-4120. Program unavailable.

907. WEST NEW YORK—MAYFAIR—865-2010. Program unavailable.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Trick or Treat.* #2—*Soul Man.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Oct. 30: *Trick or Treat.* Beg. Oct. 31: *Sky Bandits.*

913. IRVINGTON—CASTLE—372-9324. Program unavailable.

914. LIVINGSTON—COLONY—992-0800. Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Running Scared.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *The Color of Money.*

916. MILLBURN—RKO—376-0800. #1—*Peggy Sue Got Married.* #2—*Tough Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Color of Money.* #2—Thru Oct. 30:. *Clockwise.* Beg. Oct. 31: *Otello.* #3—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Summer.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Fly.* #2—Thru Oct. 30: *Top Gun.* Beg. Oct. 31: *Running Scared.* #3—*From Beyond.*

919. NUTLEY—FRANKLIN—667-1777. #1—Thru Oct. 30: *Tough Guys.* Beg. Oct. 31: *Sky Bandits.* #2—*Trick or Treat.* #3—*"Crocodile" Dundee.* #4—Thru Oct. 30: *Top Gun.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Stand By Me.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*True Stories.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Oct. 30: *That's Life!*

931. CRANFORD—RKO—276-9120. #1—*"Crocodile" Dundee.* #2—*Tough Guys.*

932. ELIZABETH—ELMORA—352-3483. *Top Gun; Gung Ho.*

933. LINDEN—QUAD—925-9787. Reopening Nov. 1.

935. UNION—FIVE POINTS—964-3466. #1—*Jumpin' Jack Flash.* #2—*Soul Man.*

936. UNION—LOST PICTURE SHOW—964-4497. Thru Oct. 30: *Clockwise.* Beg. Oct. 31 (tent.): *She's Gotta Have It.*

937. UNION—RKO—686-4373. #1—*The Color of Money.* #2—*Children of a Lesser God.*

938. WESTFIELD—RIALTO—232-1288. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*From Beyond.*

939. WESTFIELD—TWIN—654-4720. #1—Thru Oct. 30: *Sincerely Charlotte.* #2—*Trick or Treat.* #3—Thru Oct. 30: *Top Gun.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Trick or Treat.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Jumpin' Jack Flash.* #2—*Children of a Lesser God.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Peggy Sue Got Married.* #2—Thru Oct. 30: *Jumpin' Jack Flash.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Sky Bandits.* #2—*From Beyond.*

955. FAIRVIEW—TWIN—941-2424. #1—*Trick or Treat.* #2—*Soul Man.*

956. FORT LEE—LINWOOD—944-6900. #1—*Tough Guys.* #2—*From Beyond.*

957. FORT LEE—SHARON—224-0202. Thru Oct. 30: *That's Life!* Beg. Oct. 31: *Otello.*

958. OAKLAND—TWIN—337-4478. #1—*Stand By Me.* #2—*Tough Guys.*

959. PARAMUS—CINEMA 35—845-5070. Thru Oct. 30: *From Beyond.* Beg. Oct. 31: *Otello.*

960. PARAMUS—DRIVE-IN—368-1440. Oct. 31-Nov. 2: *Crawlspace; Ghoulies.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *Sincerely Charlotte.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color of Money.* #2—*The Name of the Rose.* #3—*Deadly Friend.* #4—*Trick or Treat.* #5—*Children of a Lesser God.* #6—*"Crocodile" Dundee.* #7—*True Stories.* #8—*Stand By Me.* #9—*Clockwise.* #10—*Tough Guys.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Jumpin' Jack Flash.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

964. RAMSEY—CINEMA—825-2090. *The Color of Money.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 30: *Top Gun; About Last Night....*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—*Jumpin' Jack Flash.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Oct. 30: *Tough Guys.* #2—Thru Oct. 30: *Top Gun; The Great Mouse Detective.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Nothing in Common.* #2—*Top Gun.* #3—*That's Life!* #4—*From Beyond.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Program unavailable.

972. WESTWOOD—PASCACK— 664-3200. #1—*Soul Man.* #2—*"Crocodile" Dundee.* #3—*The Color of Money.* #4—*Top Gun.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **7, 33, 106, 205, 208, 214, 302, 321, 519, 520, 524, 531, 534, 631, 803, 810, 815**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. This moral primitivism isn't religious, but finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 52, 87, 200, 214, 302, 702**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **10**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) Reviewed in this issue. R. **64, 80, 111, 113, 204, 210, 211, 213, 215, 312, 315, 319, 401, 505, 509, 512, 517, 527, 532, 602, 607, 609, 613, 614, 638, 701, 705, 714, 717, 722, 757, 762, 801, 808, 818, 819, 905, 921, 937, 952, 962**

CLOCKWISE—(1 hr. 36 min., '86) John Cleese, of Monty Python, stars as the headmaster of an ordinary state school in Britain—a meticulous, extremely punctual man—who experiences a series of comic misadventures on his way to deliver a speech. With Penelope Wilton, Alison Steadman, Stephen Moore, and Sharon Maiden. Screenplay by Michael Frayn. Dir. Christopher Morahan. PG. **7, 62, 210, 216, 304, 309, 509, 528, 607, 637, 722, 762, 917, 936, 962**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Vincent has a winner's instincts, but to hustle, you have to lose often enough to sucker money onto the table. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie grows disgusted with hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. Music by Robbie Robertson. Cinematography by Michael Ballhaus. (Oct. 27, 1986) R. **20, 22, 34, 54, 84, 100, 110, 111, 113, 200, 202, 215, 217, 219, 300, 302, 304, 308, 310, 314, 317, 320, 323, 404, 405, 504, 505, 506, 510, 512, 518, 530, 532, 602, 607, 609, 612, 613, 619, 621, 628, 700, 706, 712, 714, 721, 754, 760, 801, 809, 817, 818, 819, 905, 915, 917, 937, 952, 962, 964, 967, 972**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 103, 104, 109, 113, 204, 206, 210, 211, 212, 213, 215, 301, 305, 319, 400, 509, 512, 517, 519, 526, 532, 604, 607, 609, 612, 618, 624, 630, 634, 637, 640, 700, 711, 714, 716, 717, 720, 722, 755, 759, 801, 816, 818, 819, 900, 901, 905, 919, 921, 931, 951, 962, 967, 972**

DANCING IN THE DARK—(1 hr. 33 min., '86) The perfect world of a suburban Canadian housewife descends into violent madness. With Martha Henry, Neil Munro, Rosemary Dunsmore, and Richard Monette. Screenplay by Leon Marr, based on the novel by Joan Barfoot. Dir. Marr. PG-13. **55**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **56, 82**

DUST—(1 hr. 27 min., '85) A sexually frustrated young white woman on an isolated South African farm puts an end to her father's tyranny and tries to establish a racially equal community. With Jane Birkin, Trevor Howard, John Matshikiza, and Nadine Uwampa. Directed and written for the screen by Marion Hansel, based on the novel *In the Heart of the Country,* by J. M. Coetzee. **1**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfriend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what has happened, he turns sardonic and eloquent. The last third of the movie is beautifully *written,* and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 25, 1986) R. **7, 33, 106, 205, 208, 214, 302, 519, 520, 524, 534, 631, 803, 810, 815, 918**

FROM BEYOND—(1 hr. 25 min., '86) A mad scientist's experiments lead to monsters and the awakening of sexual longings from the fifth dimension. Based on the story by H. P. Lovecraft. With Jeffrey Combs and Barbara Crampton. Screenplay by Dennis Paoli. Dir. Stuart Gordon. R. **3, 39, 65, 88, 89, 90, 100, 105, 106, 107, 110, 112, 113, 202, 208, 209, 210, 217, 218, 220, 300, 307, 313, 314, 318, 403, 503, 508, 519, 520, 527, 532, 534, 605, 607, 610, 611, 612, 631, 712, 713, 724, 756, 803, 815, 903, 918, 938, 954, 956, 959, 969**

HAPPILY EVER AFTER—(1 hr. 50 min., '85) In Portuguese, Eng. subtitles. A young, married Brazilian woman is haunted by an erotic obsession with a young man who performs as a transvestite. With Regine Duarte and Paulo Castelli. Screenplay by Antonio Calmon. Dir. Bruno Barreto. **84**

JUMPIN' JACK FLASH—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **21, 30, 49, 66, 85, 107, 108, 112, 113, 205, 209, 217, 218, 219, 221, 300, 304, 307, 313, 314, 318, 404, 405, 505, 506, 509, 512, 514, 519, 525, 531, 534, 600, 607, 609, 611, 612, 613, 618, 620, 624, 628, 636, 707, 708, 710, 714, 721, 756, 761, 803, 805, 810, 817, 900, 901, 905, 910, 920, 935, 938, 952, 953, 963, 967**

MATTER OF HEART—(1 hr. 47 min., '85) An in-depth documentary portrait of psychoanalyst Carl Jung, incorporating interviews of associates, friends, and disciples, and archival footage. Dir. Mark Whitney. **11**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

THE MISSION—(2 hr. 6 min., '86) Robert De Niro and Jeremy Irons star in the epic drama set in the 1700s about an adventurer and a Jesuit missionary who risk their lives trying to save a South American Indian tribe. With Ray McAnally, Aidan Quinn, Cherie Lunghi, and Daniel Berrigan. Music by Ennio Morricone. Story and screenplay by Robert Bolt. Dir. Roland Joffé. PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4, 63, 84**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's best-seller about heresy and murder in a fourteenth-century monastery has been turned into a lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. They may have been a gloomy and misogynistic lot, but the monks were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as a Sherlockian Franciscan brother and F. Murray Abraham giving a very bad one as the sadistic inquisitor. (Oct. 6, 1986) R. **61, 85, 319, 808, 962**

NINETEEN NINETEEN—(1 hr. 39 min., '85) Paul Scofield and Maria Schell play two former patients of Sigmund Freud (based on two well-known case histories) who meet in Vienna to reminisce. Written by Hugh Brody and Michael Ignatieff. Dir. Brody. **48**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala conducted by Lorin Maazel. (Oct. 13, 1986) PG. **56, 314, 535, 640, 702, 762, 808, 917, 957, 959**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **25, 30, 60, 85, 103, 104, 107, 200, 204, 214, 215, 219, 300, 307, 313, 315, 323, 403, 504, 505, 512, 514, 517, 519, 529, 531, 603, 610, 612, 613, 618, 624, 628, 634, 638, 701, 703, 707, 708, 713, 721, 724, 754, 764, 802, 809, 816, 819, 905, 916, 920, 938, 952, 953, 963, 967**

★ **POLICE**—(1 hr. 53 min., '85) In French, Eng. subtitles. The great Gérard Depardieu gives still another fresh performance, in a fine, detailed, funny naturalistic drama about a Paris police detective who becomes physically and emotionally intimate with the underworld types he hunts down. The movie poops out at the end, but it's still satisfying in a small-scale way. With Sophie Marceau as an achingly beautiful drug dealer's girlfriend, and Richard Anconina as a smiling, corrupt lawyer who enjoys the nightlife with criminals and prostitutes—until they start coming after him. Dir. Maurice Pialat. (Oct. 27, 1986) **81**

RATBOY—(1 hr. 53 min., '86) Sondra Locke stars (and makes her directorial debut) in this story about a young woman who, together with her brothers, two ex-cons, and a streetwise hustler, tries to become rich and famous exploiting an odd little person who resembles a rat. Written by Rob Thompson. PG-13. **60**

RATE IT X—(1 hr. 35 min., '85) A documentary journey across America examining the nation's sexism; interviews with Ugly George, an editor at Larry Flynt Publications, a producer of "bikini" birthday cakes, an advertising executive for lingerie, VFW members, etc. Dir. Lucy Winer and Paula de Koenigsberg. **1**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

ROUGE BAISER—(1 hr. 50 min., '86) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. Dialogue primarily in English. (Oct. 13, 1986) R. **10, 50, 311, 529, 722**

★ **SHERMAN'S MARCH**—(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 37, 68, 88, 113, 532, 936**

★ **SHOAH**—(9 hr. 23 min., '85; usually shown in two parts) In several languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish death-camp survivors, former Nazis, and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. This disjunction of image and words forces you to re-create the events in your head—a technique that attains shattering power. The movie—an ongoing debate between history and disbelief—has an almost musical feeling for repetition, meditation, crescendo, release. (Oct. 28, 1985) **813**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten, sarcastic leader of the Sex Pistols. (Oct. 20, 1986) R. **47**

SKY BANDITS—(1 hr. 33 min., '86) The adventures of two western outlaws who choose to serve with a daring squad of World War I pilots rather than go to jail. With Scott McGinnis and Jeff Osterhage. Cinematography by David Watkin. Screenplay by Thom Keyes. Dir. Zoran Perisic. PG. **3, 39, 88, 89, 105, 106, 107, 205, 208, 210, 215, 217, 221, 300, 313, 314, 318, 503, 506, 508, 513, 514, 519, 520, 534, 602, 605, 612, 624, 628, 634, 705, 712, 724, 725, 800, 903, 912, 919, 954**

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **25, 32, 67, 85, 109, 113, 205, 210, 212, 213, 217, 218, 220, 301, 305, 306, 318, 401, 504, 510, 512, 519, 525, 532, 604, 607, 609, 612, 618, 624, 634, 638, 705, 710, 724, 754, 759, 802, 805, 808, 810, 904, 911, 935, 955, 963, 972**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 36, 62, 88, 103, 110, 113, 200, 214, 216, 304, 400, 500, 503, 511, 514, 516, 521, 528, 529, 532, 607, 609, 630, 639, 640, 702, 705, 708, 713, 721, 724, 800, 816, 821, 900, 920, 958, 962**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **11, 81, 718, 917**

THAT'S LIFE!—(1 hr. 42 min., '86) Blake Edwards's autobiographical, menopause-in-Malibu home movie features the awfully familiar Jack Lemmon as a successful architect falling apart on his sixtieth birthday and Julie Andrews as the patient wife with serious problems of her own. The movie is irritating and conventional, and yet, at times, oddly moving, especially when Edwards just lets the architect air his career frustrations. Shot in Mr. and Mrs. Edwards's house on the beach and featuring Sally Kellerman, Robert Loggia, and a variety of family members (some actors, some not). (Oct. 13, 1986) PG-13. **11, 40, 54, 88, 200, 221, 304, 308, 311, 500, 501, 516, 524, 535, 611, 613, 614, 636, 639, 641, 703, 708, 712, 812, 914, 930, 954, 957, 969**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 85, 113, 221, 306, 309, 321, 509, 511, 516, 519, 525, 532, 602, 607, 609, 611, 702, 705, 724, 725, 763, 904, 918, 919, 932, 939, 966, 968, 969, 972**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 24, 42, 53, 103, 110, 113, 200, 205, 215, 220, 221, 300, 302, 304, 306, 310, 314, 402, 503, 504, 506, 508, 514, 519, 532, 535, 600, 607, 609, 612, 620, 637, 707, 708, 713, 722, 724, 754, 765, 800, 806, 900, 904, 916, 917, 919, 931, 956, 958, 962, 968**

TRICK OR TREAT—(1 hr. 37 min., '86) A teenager's fascination with a rock star brings terror to his hometown. With Marc Price, Tony Fields, Lisa Orgolini, Gene Simmons, and Ozzy Osbourne. Screenplay by Michael Murphey, Joel Soisson, and Rhet Topham. Dir. Charles Martin Smith. R. **20, 37, 53, 68, 69, 88, 90, 100, 106, 107, 109, 113, 200, 208, 212, 214, 215, 217, 218, 220, 300, 304, 306, 307, 310, 314, 317, 320, 503, 509, 510, 519, 521, 525, 532, 534, 600, 605, 607, 609, 612, 620, 624, 707, 720, 722, 724, 753, 755, 803, 811, 815, 900, 903, 904, 911, 912, 919, 939, 950, 955, 962**

TRUE STORIES—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. Beautiful cinematography by Ed Lachman. Co-scripted by Byrne, Beth Henley, and Stephen Tobolowsky. (Oct. 20, 1986) PG. **6, 45, 87, 219, 311, 529, 532, 609, 722, 754, 820, 905, 921, 962**

REVIVALS

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **83**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **8**

CONFIDENTIALLY YOURS—(1 hr. 51 min., '83) In French, Eng. subtitles. Fanny Ardant, tall and broad-shouldered with a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant plays a secretary trying to clear her boss (Jean-Louis Trintignant) of a murder charge. Truffaut's direction is too mild to be exciting, too tasteful to be funny. **83**

DEATH IN VENICE—(2 hr. 8 min., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andersen. **2**

DIVA—(2 hr. 3 min., '81) In French, Eng. subtitles. A Parisian postman (Frédéric Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop), and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **86**

KLUTE—(1 hr. 54 min., '71) Jane Fonda is the confident, high-class call girl threatened by a psychotic client; she gives a remarkable Oscar-winning performance (her first). The movie is a conventional thriller embellished with well-drawn characters and executed with extraordinary intelligence. Co-starring Roy Scheider as an evil pimp and Donald Sutherland as the upright cop. Dir. Alan J. Pakula. **83**

MR. HULOT'S HOLIDAY—(1 hr. 16 min., '54) In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. **9**

MY LIFE TO LIVE—(1 hr. 20 min., '62) In French, Eng. subtitles. Jean-Luc Godard's film about a young woman who slips into prostitution is a kind of philosophical comedy—infuriating, but continuously provoking and interesting. Anna Karina stars. **2**

NIGHT OF THE LIVING DEAD—(1 hr. 30 min., '68) A low-budget bloodletting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of nonacting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones, and Karl Hardman. **9**

PICKUP ON SOUTH STREET—(1 hr. 20 min., '53) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. **2**

THE SORROW AND THE PITY—(4 hr. 20 min., '70) In French and German, Eng. subtitles. Despite its length, this brilliant documentary by Marcel Ophuls will hold you transfixed from beginning to end. Starting out as an examination of one French town during the Occupation, it spreads in concentric circles—through carefully chosen interviews and superbly used found footage. Refraining from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty and persecution, it comes as close to presenting the full mystery of human personality as any film can. **9**

THINGS TO COME—(Uncut: 1 hr. 53 min., '36) A fanciful, exciting film depicting world war, the ruin of the Western world, and the beginning of a new civilization in the year 2055. Based on an H. G. Wells book, it's better than it sounds. With Raymond Massey and Cedric Hardwicke. Dir. William Cameron Menzies. **2**

THE THREEPENNY OPERA—(1 hr. 52 min., '31) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's as Jenny. **8**

THEATER
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BROADWAY

Previews and Openings

Friday, October 31

HE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters, set in Chicago in the 1920s; directed by Jerry Zaks. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3, $30. Previews start 10/31 prior to a 11/23 opening. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). All major credit cards. **IRLS**

Now Playing

RSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3; $22–$32; Fri. and Sat. at 8, $25–$35; Wed. at 2, $19.50–$29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

IG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

ATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

FLAMENCO PURO—(*Pure Flamenco*) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino,* are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano; Fernanda de-Utrera; Pilar, Rosario and Antonio Montoya; and Adela Chaqueta. The dance portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m, Sun. at 3 p.m., $27.50 to $37.50, Fri. and Sat. at 8 p.m., $30 to $40, Sat. at 2 p.m., $25 to $35 p.m. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). All major credit cards.

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues.–Sat. at 8, Sat. & Wed. at 2, Sun. at 3, $27.50–$45. **Majestic,** 247 W. 44th St. (239-6200). 2 hr. 15 min. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). Major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

INTO THE LIGHT—Dean Jones stars in a musical with book by Jeff Tambornino, music by Lee Holdridge, and lyrics by John Foster. Show features laser projections and focuses on a youth whose father is busy researching the Shroud of Turin and neglects his son; directed by Michael Maurer. With Danny Gerard, Susan Bigelow, Casper Roos, Lenny Wolpe, Alan Mintz, and William Parry. Tues. thru Thurs. at 8 p.m., $32.50 to $37.50; Fri. and Sat. at 8 p.m., $35 to $39; Wed. at 2 p.m., $30 to $35; Sat. at 2 p.m. and Sun. at 3 p.m., $32.50 to $37.50. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hr. 15 min.

A LITTLE LIKE MAGIC—A group of Canadian artists, the Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light, in a musical revue. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 and 5 p.m.; tickets are $10 to $30; call theater for specifics; thru 12/7. **Lyceum Theatre,** 149 West 45th Street (239-6200).

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100).

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic revue, devised and conceived by Kenneth Tynan. Among the authors and composers who have contributed Material are Jules Feiffer, Leonard Melfi, Leonore Kandel, John Lennon, Sam Shepard, Dan Greenburg, David Newman, and Sherman Yellin; choreography is by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $35. to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. **IRLS**

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Buckley is a one-woman show for the first act; then come the dancers! They are: John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,**

corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

AN ACUTE OBSESSION—Play by Barbara Feldman and Eric Rosse deals with the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. With Ben Frank, Dianne Pagliai, Eric Rosse, Christian Andrews, Kate Merrick, and Michael Carey. Wed. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

ALTERATIONS—Leigh Curran's comedy about a career woman juggling the demands of her quixotic daughter and her eccentric mother; directed by Austin Pendleton. With Gretchen Cryer, Cynthia Nixon, Wayne Tippit, and Mary Kane. Wed. thru Fri. at 8, Sat. at 6 & 9, Sun. at 3 & 7; $13 to $16; thru 11/16. **WPA Theatre,** 519 W. 23rd St. (206-0523).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their lifestyles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $28.50; Sat. at 7 and 10 p.m.; $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BEIN BEHAN—Jim Sheridan's story of the life of Irish playwright Brendan Behan, focusing on the despair and self-destruction that characterized his 41 years. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Irish Arts Centre,** 553 West 51st Street **CLOSED**

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Stars are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29. **Roundabout Theatre,** 100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; thru 12/14. **Second Stage Theatre,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150).

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $22.50. **Audrey Wood Playhouse** at the Jack Lawrence Theatre, 359 West 48th Street (307-5452).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Clifford Odets play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Jack Rechtzeit and Zipora Spaisman have the lead roles. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16; from 11/1. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel,** 121 Christopher Street (307-7171). **IRLS**

THE HANDS OF ITS ENEMY—Mark Medoff's new play, directed by Kenneth Franke, features Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/7; seats $27 for all perf. exc. Sun. eve. which are $22. Performed by the Manhattan Theatre Club at **City Center Theater,** 131 West 55th Street (246-8989).

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher; directed by Bruce Hopkins. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Frankenstein (who's got the hots for Hollywood starlets), Semina De Laurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$27.50; from 10/29. **Second Avenue Theater,** 189 Second Ave. (674-1460).

INSIGNIFICANCE—Terry Johnson's play, directed by Geoffrey Sherman, takes place in New York in 1953 on a hot summer's night in a luxury hotel bedroom where four of America's most famous legends meet for an extraordinary confrontation. With Polly Draper, Lou Bedford, Yusef Bulos, and Keith Langsdale. Wed. thru Fri. at 8 p.m., Sat. at 3 & 8, Sun. at 3 & 7; $13 to $15; thru 11/9. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

KRAPP'S LAST TAPE—Samuel Beckett's classic; directed by the author and starring Rick Cluchey. A man in his sixties comments on a tape he recorded 30 years ago. Tues.–Fri. at 8, Sat. at 3 & 10, Sun. at 3 & 7. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern, plus a dancing and singing chorus; directed by Neil Steinberg. Wed. at 2 and 8 p.m., Thurs. at 2 p.m., Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; from 10/29. **Town Hall,** 123 West 43rd Street (921-9442).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MR. ROBERTS—A revival of the saga of American sailors in the Pacific during World War II, written by Thomas Heggen and Joshua Logan; directed by Vaughn Patterson. Thurs. thru Sun. at 8 p.m., Sat. and Sun. mat. at 3 p.m.; $12; 11/13 thru 23. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

NEON PSALMS—Cara Duff-MacCormick, Tom Aldredge, Kelly Connell, and Scotty Bloch star in Thomas Strelich's play, set in the Mojave Desert, which deals with a family's attempt to come to terms with its future; directed by Richard Hamburger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $16. **American Place Theater,** 111 West 46th Street (944-9300).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for details. $20–$26. **Westside Arts,** 407 W. 43rd St. (541-8394).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18; thru 11/9. **Susan Bloch,** 307 West 26th Street (541-8394).

STARDUST—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; 10/29 thru 12/7; $20. **Theatre Off Park,** 224 Waverly Place (627-2556).

TAKING STEPS—Alan Ayckbourn's comedy tells a story of the war between the sexes and is set in an old Victorian house, formerly a brothel; directed by Alex Dmitriev. Featured are Meg Kelly, Fran Brill, Michael Zaslow, Skip Hinnant, Sam Robards, and Rudolph Willrich. Thru 11/16; call theater for details. **York Theatre**, 2 East 90th Street (534-5366).

TIGERS WILD—John Rechy's drama, set in El Paso, in which four teenagers enact dangerous games, acting out experiences that have victimized them; directed by Michael Ewing. With Lyn Chausow, Pete Zapp, Gary Matanke, Frank Whaley, Michael Morrison, Leonard Salazar, Cordelia Richards. Tues.–Fri. at 8, Sat. at 3 and 8 p.m., Sun. at 2 and 5:30 p.m.; $27.50 to $29.50. **Playhouse 91,** 316 East 91st Street (831-2000).

THE TRANSPOSED HEADS—An adaptation by Sidney Goldfarb and Julie Taymor of the Thomas Mann novella, based on an Indian legend; directed by and with puppets by Julie Taymor. Featured in the cast are Byron Utley, Yamil Borges, Rajika Puri, and Scott Burkholder. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 11/2. **Mitzi Newhouse Theatre,** at Lincoln Center, 150 West 65th Street (239-6277). **IRLS**

TRIANGLES—June Bingham's play about Franklin Roosevelt's life from World War I through his death in 1945, which focuses on relationships with his wife, his mother, and his mistress; directed by Aaron Frankel. Featured in the cast are Redman Maxfield, Kath-

leen Butler, Linda Cameron, Albertha Aaye, Diane Warren, Ian O'Connell, and Maggi-Meg Reed. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $12. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

LOS TRIOS RINGBARKUS—Australia's famous comedy duo, Neill Gladwin and Stephen Kearney, have moved uptown. Thurs. thru Sat. at 10 p.m., Sun. at 5 p.m.; $15. **American Place Theater,** 111 West 46th Street (247-0393).

TWO BLIND MICE—Revival of Samuel Spewack's 1949 comedy about two elderly ladies who continue to operate a federal agency which Congress had abolished five years earlier; directed by Roy Steinberg. Thurs. & Fri. at 8, Sat. & Sun. at 3 & 8 (10/26 at 5, no eve. perf.); $8; thru 11/2. **All Souls Unitarian Church,** Lexington Ave. at 80th St. (535-3356).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WILD OATS—James McLure's comedy oater; directed by Kathryn Ballou. Twelve actors participate in this play which is alleged to be performed by a troupe of touring Shakespearean actors. Wed. thru Sat. at 8 p.m., Sun. at 4 p.m.; $10; thru 11/7. **TNGT,** 420 West 42nd Street (244-0486).

THEATER COMPANIES

AMAS REPERTORY—*Hot Saki . . . With a Pinch of Salt,* a musical comedy by Carol Baker, Lana Stein, and Jerome Goldstein, is based on the play *A Majority of One,* about a tentative relationship between a Jewish widow and a Japanese widower after World War II; directed by William Martin. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $10; thru 11/16. **Amas Theater,** One East 104th Street, 3rd floor (369-8000).

AMERICAN JEWISH THEATRE—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed teacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; from 11/1. **92nd Street Y,** at Lexington Avenue (427-6000, Ext.100).

AMISTAD WORLD THEATRE—Protais Asseng's *Enough Is Enough,* a comic fable from Cameroon, featuring a Hispanic cast, about a father of twelve who wants to have one last child so he can win the National Father's Day Award, but his wife doesn't want to help him out. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 10/30 thru 11/16. **Intar Stage Two Theatre,** 508 West 53rd Street (662-9400).

CAB THEATRE COMPANY—*Female Transport,* by Steven Gooch, directed by Joan Sitomer, tells of six women in one cell on a convict ship en route from England to Australia in the early 1800s. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8; from 10/30. **Our Studios,** 622 Broadway (889-7183).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. Chicago City Limits**Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory, thru 11/23, with Caroline Kava's *The Early Girl,* a play about the competition and compassion of prostitutes; directed by Munson Hicks. Featured in the cast are Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, and Lily Knight. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—First of the new season is Jean Genet's *The Maids,* in which two French servants rehearse the murder of their mistress; directed by David Kaplan. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 11/1; $20. Thornton Wilder's *The Skin of Our Teeth,* directed by Carey Perloff. The Antrobus family tries to survive with a dinosaur at the window and a man named Moses at the back door. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; 11/9 thru 12/6. **Classic Stage Theater,** 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *the dreamer examines his pillow (A Heterosexual Homily),* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/23. **47th Street Theatre,** 304 West 47th Street (265-0794).

EQUITY LIBRARY THEATRE—A revival of *The Pajama Game,* a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents,* by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 10/30 thru 11/23. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life* (thru 11/13), the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. In repertory with John Webster's *The Duchess of Malfi* (thru 12/7), wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Carmilla,* a vampire tale, written and directed by Wilford Leach, with music by Ben Johnston, based on LeFanu's supernatural novella. Featured in the cast are Camille Tigaldeo, Margaret Benczak, Audrey Lavine, Don Harrington, Ken Jennings, and Nancy Heikin. Wed. thru Sun. at 8 p.m.; $12 to $20; thru 11/2. **La Mama Annex,** 74A East 4th Street (475-7710).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m., Fri. at 8 p.m.; $12–$14; thru 11/15. **Little Lamb's Theatre,** 130 W. 44th St. (997-1780).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, *The Green Bay Tree.* **Shandol Theater,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Featured in the cast are Adam Wade, Carla Brothers, Kathryn Hunter, Tico Wells, Roberta Pikser, Kurt Taylor, Brian Thomas, Larry Sharp, and Carmen Mathis. Tues.–Fri. at 8, Sat. at 7:30, Sun. at 7, Sat. at 3, Sun. at 2:30; $18 and $20; call in advance because schedules vary. **Theatre Four,** 424 West 55th Street (246-8545).

NEW YORK THEATRE WORKSHOP—Marivaux's *The Dispute* deals with an eccentric prince in a mythical kingdom who devises an experiment to test the origin of fidelity; directed by David Warren. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/1. **Perry Street Theatre,** 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATRE—*The Impostor (If I Were Real),* written by three university students in the wake of China's Cultural Revolution, follows the activities of a rusticated intellectual youth who impersonates the son of a party official to win favors; directed by Ron Nakahara. Keenan Shimizu has the title role. Featured in the cast are Bea Soong, Kati Karoda, and Mary Lee-Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2; $12 to $16; thru 11/1. **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHTS HORIZONS—Keith Reddin's *Highest Standard of Living,* a comedy which tells of an American graduate student's odyssey who shuttles between Moscow and New York; directed by Don Scardino. Thru 11/23. Call theater for details. **Playwrights Horizons's Mainstage Theatre,** 416 West 42nd Street (279-4200).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2 (mat.); Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $7. **Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca; Luisa Fernanda: A 20th-Century Spanish Zarzuela; Habana Antologia Musical; Café con Leche; Las Damas Modernas de Guabacoa; Yerma;* Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat. when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

SHADOWFAX THEATRE COMPANY—J. M. Treen's *The Orderly Room,* a serio-comedy examining the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/9. **TOMI,** 23 West 73rd Street (718-544-0333).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

13TH STREET THEATER—Israel Horovitz's *Line,* directed by Stephen Prutting. Tues. thru Sun. at 9:30; $8. Nancy Becket's *The Women Here Are No Different,* directed by Jenny O'Hara. Fri. thru Sun. at 7 p.m.; $8. **Theater,** 50 West 13th Street (675-6677).

WINGS THEATRE COMPANY—Two Robert (*Kennedy's Children*) Patrick one-acters: *Bread Alone,* about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages,* about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30 p.m., Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10; thru 11/2. **American Renaissance Theatre,** 112 Charlton Street (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNIE WOBBLER—Arnold Wesker's *Annie Wobbler,* a play in three acts for one actress, stars Sloane Bosniak in the three roles, first as a cockney cleaning woman, second as an honors student at Cambridge, and third as a 41-year-old novelist. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $10 for all performances except for Sat. which is $13. **Westbeth Theater Center,** 151 Bank Street (279-4200).

AS I RETURNED—Nomi Rubel's play about the chance meeting of one Jewish and three German childhood friends from West Berlin, and their struggle to overcome the past. With Jane Reibel, Belle Weiss, Emily Garrick, Deborah LaCoy, Florence Galperin, Arpine Tcholakian, Brad Isaac, Maria Wheat, and Michael Rosen. 10/28, 29, 30 at 7:30 p.m.; $8. **New Theatre Arts,** in the Riverside Center, 593 Columbus Avenue (874-6927).

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Featured in the cast are Dennis Wit, Sam Baum, Electra McDowell, Joyce Stat, Stephen Parks, Gary Lamadore, James Earl Stewart, Stan Winston, Daniel Forbes, and Julie Renick. Tues. thru Sat. at 8 p.m.,

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THEATER

Sun. at 2 p.m. **Quaigh Theatre,** 108 West 43rd Street (221-9088).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Featured in the cast are Arthur French, Oner Cole, and Freeda Davidson. Wed. thru Fri. at 8 p.m. Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

THE CANDY STORE—A rock musical comedy, by Elmer Kline and Michael Shenker, dealing with a ten-year quest for a $50 bill with which to pay the landlord. Thurs. and Fri. at 8 p.m., Sat. at 7:30 and 10 p.m., Sun. at 3 p.m.; $6; thru 11/16. **Chapel Theatre,** 2 Second Avenue (529-9230).

CICERO—Hal Robinson, Charles Matheny, and Neil Carpenter star in Sam Segal's drama set in and around Rome just after Julius Caesar's murder. It's directed by Vincent Tauro, and opens as Octavian returns from foreign service to challenge Antony. Thurs.–Sat. at 8, Sun. at 3; $8; thru 11/2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

THE FALL OF THE HOUSE OF USHER—Edgar Allan Poe's "buried-alive" spookeroo, plus Jules Verne's *The Storm,* about an ill-tempered doctor, are treats for the Halloween season offered by the Odyssey Theatre. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6 to $8; thru 11/16. **Newfoundland Theatre,** 6 West 18th Street (673-5665).

HELGA'S SECRET—Nomi Rubel's play about mysteries of the mind, directed by the author. With Charlie Redell, Joan Friday, Robert E. Miller, Yvonne Maureen Downes, Emily Garrett, and Vincent Burger. 11/5, 7, 12, and 14 at 7:30 p.m.; $8. **New Theatre Arts Company,** 593 Columbus Aenue (874-6297).

THE LAST RENT-CONTROLLED APARTMENT IN NEW YORK—Comedy by Andrea Chutick, M. Anne Hayes, and Vance Baxter Vogel; directed by Vogel, and inspired by the desperation of the city's housing situation. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m.; 10/20 thru 11/9; $8. **William Redfield Theater,** 354 West 45th Street (924-0077).

LILLIAN WALD: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement; directed by Bryna Wortman. Thurs. thru Sun. at 7:30, Sat. and Sun. at 3; $8; thru 11/2. **Harry DeJur Playhouse,** 466 Grand Street (598-0400).

MAGIC THEATRE—New York City's magicians, including David Charne, Abatar, Eric DeCamps, Torkava, and many more, entertain. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., 11/6 thru 23; $10. **Raft Theatre,** 432 West 42nd Street (947-8389).

MAMA—Paulene Myers's play, performed by her, is about her own mother and five other black American women, two of whom were slaves. Fri. thru Mon. at 8 p.m., Sun. at 3 p.m.; $8; 10/31 thru 11/17. **Ernie Martin Studio,** 311 W. 43rd St. (245-6366).

MEMBER OF THE WEDDING—A revival of the play based on Carson McCullers's 1946 novel, about adolescent loneliness, set in the South during World War II; directed by Lee Frank. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 11/9; $6. **Hartley House Theatre,** 413 West 46th Street (666-1716).

MY PAPA'S WINE—Ron Mark's play, directed by Peter Frisch, is a tragi-comedy about an Italian American blue-collar worker, obsessed by his writer's gift, driven to achieve his dream. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m. (exc. 11/8); $10; 11/7 thru 22. **South Street Theater,** 424 West 42nd Street (279-4200).

NIGHTSHADE—Harvey Huddleston's play, directed by Richard Lichte, depicts an encounter between a pool hustler and a mysterious stranger; with Tom Dybek and Tim Kelleher. Thurs. thru Sun. at 8 p.m., Sun. atlso at 3 p.m.; $8; thru 11/2. **Westbeth Theater,** 151 Bank St. (279-4200).

PAGEANT—*The Last Word in Beauty,* a musical spoof about our national obsession with beauty pageants (at each performance the audience will actually choose the winner); book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans; directed by Bobby Longbottom. The six female contestants will be portrayed by men. Thurs. and Fri. at 8 p.m., Sat. at 8 and 11 p.m., Sun. at 3 p.m. (11/3 at 7 p.m.); 11/1 thru 23. **Riverwest Theatre,** 155 Bank Street (243-0259).

PERSEPHONE—Maggie Kulik's drama based on the classical myth of winter's origin. Featured in the cast are Stephen Byers, Joan Luster, Teresa Eliot, Ava Kelly, and David Kelly; directed by Dan Roentsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/2. **Theatre 22,** 54 West 22nd Street (719-9812).

PROFANE WAKING—Written and directed by Stephen Romagnoli, play centers around the shabby kitchen of a widow and her children while revenants of their father and others come and go at will. Thurs. thru Sat. at 8 p.m.; $6; thru 10/31. **University of the Streets Theatre,** 130 East 7th Street (254-9300).

SERMONETTES—Ed Cachiane's examination of the media's effect on an aging starlet, a warped family, and a tragic housewife; directed by Christopher Cade. Featured in the cast are Kaye Kingston, Lisa Passano, Barbara Harner, and Natalie Priest. 10/29–31; evenings at 8 p.m., Sun. at 3 p.m.; $8. **Musical Theatre Works,** 133 Second Avenue (279-4200).

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., $10; thru 11/2. **TOMI Theater** at the Park Royal Hotel, 23 West 73rd Street (724-4303).

SWAN SONG—Comedy thriller by John Greenwood and Jonathan Levi, based on an Edmund Crispin novel, stars Tonny Tanner, who's also the director. Phone theater for schedules; $8; 10/31 thru 11/22. **Masur Theatre,** 550 East 90th Street (685-1233).

TARTUFFE—Molière's comedy of religion, lust, and hypocrisy; directed by Steven Keim. Featured in the cast are Mark Lewis, Mary Aufman, Ned Butikoffer, Tom Grasso, and Ann Pasquale. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 11/2; $7. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

TEVYE AND HIS DAUGHTERS—Arnold Pearl's serio-comic look at Jewish life in czarist Russia. Thurs.–Sat. at 8, Sat. & Sun. at 3; $7; 11/7–30. **The River Stage,** 46 Old Fulton Street, Brooklyn (718-852-7360).

TOP GIRLS—Theater at Barnard presents Caryl Churchill's play, directed by Gordon Gray. 11/12, 13, 15, 19, 20, 22 at 7:30, 11/14, 21 at 5:30; $6. **Minor Latham,** Broadway at W. 119th St. (280-2079).

TRIPLE BILL—Three plays by Robert Perring that deal with gay and lesbian relationships: *Secret Love, Best Man,* and *Guest Room.* Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; 10/23 thru 11/23; $8. **18th Street Playhouse,** 145 West 18th Street (695-2484).

TRIPLE BILL—Peter Maloney's *Pastoral,* directed by Jeff Weiser; James Lee Herlihy's *Terrible Jim Fitch,* directed by Vern Oakley, and Stephen Black's *The Pokey,* directed by John Hakun. With Dona Gentry, Bill Adams, Nick Searcy, Bruce Anthony, and Anne DuPont. Fri.–Sun at 8 p.m.; $8; thru 10/26. **Michael Schulman Theater,** 7 E. 15th St. (541-7600).

UNCLE VANYA SHOW—An improvisational adaptation of Anton Chekhov's *Uncle Vanya,* presented by the Irondale Ensemble. Wed. and Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; 11/5 thru 30; $8 to $10. Call theater ahead because schedules are flexible. **Divine Theater,** 50 East 7th Street (666-7856).

THE WAGER—Mark Medoff's play, directed by Susan Sternkopf. With Adam Caparell, Michael James Wolfe, Erika Kluth, Russ Pennington. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/29–11/23. **Pearl Theatre,** 125 West 22nd Street (243-0240).

WINDFALL—A play by Peter Boruchowitz and Jay Kane, directed by Alfred Christie, is about a screwball fortune teller who thinks she has real psychic powers—and maybe does. With Nancy Reardon, Richard LeMerise, Connie Schulman, Ami Rothschild, Caroline Cox. Thurs. thru Sun. at 8 p.m.; $6. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

WORMWOOD—Amlin Gray's play focuses on conflicts between intimate relationships and artistic endeavors; directed by Susan Gitenstein. 10/30 & 11/2 at 7:30 p.m., 11/1 at 2:30 & 7:30; $5. **Women's Interart Annex,** 552 W. 53rd St., 2nd floor (718-720-0533).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALICE BABER—Abstract paintings with ovoid shapes "floating" in them, from the artist's estate, thru 11/8. Perlow, 980 Madison (517-5858).

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938-1950, thru 11/9. Childs, 956 Madison (772-6606).

JAMES BROWN—Recent ceramics, thru 11/8. Castelli Graphics, 4 E. 77th (288-3202).

JUDY CHICAGO—"Powerplay"—oil paintings, drawings, bronze reliefs, and tapestries of men controlling women, thru 11/1. ACA, 21 E. 67th (628-2440).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970-79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

WALTER DE MARIA—A recent work entitled, "Large Rod Series: Circles/Rectangles 1984-1986," thru 11/22. Fourcade, 36 E. 75th (535-3980).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures based on the figure, thru 11/1. CDS, 13 E. 75th (772-9555).

SEYMOUR FOGEL—A memorial exhibition of sand paintings and sculptures, thru 11/8. Graham Modern, 1014 Madison (535-5767).

HANS GROHS—Paintings, watercolors, drawings, and prints in the Northern Romantic tradition, dating from 1910 to the mid-1970s, 10/30-11/22. Goethe House, 1014 Fifth (744-8310).

MORTON KAISH—Recent paintings, some of which are views from the artist's studio, thru 11/8. Staempfli, 47 E. 77th (535-1919).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, thru 11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

VICTOR KOULBAK—Paintings and drawings evocative of works by Italian Renaissance masters, thru 11/29. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923-43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

ROGER MUHL—Recent paintings of Mediterranean gardens and landscapes, thru 11/15. Findlay, 984 Madison (249-2909).

LOUISE NEVELSON—Twenty recent collages of paper, raw wood, rusted sheet metal, and found objects, from a series entitled "Volcanic Magic," thru 11/8. Bernard, 33 E. 74th (988-2050).

JOHN PEARSON—Painted wood constructions, thru 11/1. Urdang, 23 E. 74th (288-7004).

JONATHAN PHILLIPS—Paintings of landscapes and cityscapes around New York City, thru 10/31. Arsenal, in Central Park, at 64th and Fifth (360-8141).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes, thru 11/8. Uptown, 1194 Madison (722-3677).

MAURICE PRENDERGAST—Watercolors of American, Italian, and French scenes, dated 1896-1906, on loan from museums and private collections, thru 12/6. Coe Kerr, 49 E. 82nd (628-1340).

KEN PRICE—Recent ceramic sculptures, 11/4-12/2. Willard, 29 E. 72nd (744-2925).

ROBERT RAUSCHENBERG—Sixty drawings from 1958-68, thru 12/6. Acquavella, 18 E. 79th (734-6300).

EDDA RENOUF—Abstract works on paper, thru 11/22. Hamilton, 19 E. 71st (744-8976).

BRIDGET RILEY—Recent paintings and several large paintings from the 60s, plus gouache studies, thru 11/8. Hoffeld & Co., 1020 Madison (734-5505).

JUDITH SHEA—Bronze sculptures of the figure that incorporate cast-iron geometric elements, thru 11/1. Willard, 29 E. 72nd (744-2925).

ELENA SISTO—Paintings that are evocative of landscapes and interiors, thru 11/8. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID SMITH—Five sculptures and works on paper, from 1955-63, thru 11/1. Knoedler, 19 E. 70th (794-0550).

ARTHUR WEYHE—A site-specific installation that consists of hand-stripped white cedar tripod forms that fill the gallery, thru 11/1. Sculpture Center, 167 E. 69th (879-0430).

BRIAN WILLIAMS—Paintings, lithographs, and etchings of contemporary rural Japan, thru 11/15. Ronin, 605 Madison (688-0188).

CHRIS WILMARTH—Eight new works in bronze, steel, plate and blown glass, in a series entitled, "Delancey Backs (and Other Moments)," 11/1-12/3. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

NICHOLAS AFRICANO—Recent figurines and paintings entitled, "Lost boy, laughing man," 10/30-11/29. Solomon, 724 Fifth (757-7777).

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940-1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, thru 11/1. Ross, 50 W. 57th (307-0400).

ARMAN—Bronze sculptures of gods and goddesses, thru 11/15. Del Re, 41 E. 57th (688-1843).

LUIS CRUZ AZACETA—Large-scale unstretched figurative paintings, thru 11/20. Frumkin, 50 W. 57th (757-6655).

WILLIAM BAILEY—Recent paintings and drawings, 11/1-12/3. Schoelkopf, 50 W. 57th (765-3540).

JIM BUTLER—Recent paintings, 10/29-11/20. De Nagy, 41 W. 57th (421-3780).

RAFAEL CAUDURO—Illusionistic paintings, thru 11/8. Rosenberg, 20 W. 57th (757-2700).

HELEN FRANKENTHALER—Recent abstract paintings, thru 11/1. Emmerich, 41 E. 57th (752-0124).

JOSEPH GLASCO—New large-scale paintings that incorporate fabrics collected by the artist during his recent travels in India, thru 11/8. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

AL HELD—Large drawings on paper, from 1980-86, thru 11/8. Emmerich, 41 E. 57th (752-0124).

PAOLO ICARO—Plaster forms and friezes by this Italian artist who occasionally incorporates other found objects, such as broken glass and charcoal, into his work, thru 11/15. Tilton, 24 W. 57th (247-7480).

LEE KRASNER—Collages, from 1939-84, thru 11/1. Miller, 41 E. 57th (980-5454).

FERNAND LEGER—Prints, color lithographs and gouache studies, thru 11/1. Donson, 24 W. 57th (245-7007).

ALAN MAGEE—Highly-detailed paintings and drawings of stones and other objects from nature, thru 11/1. Schmidt-Bingham, 41 W. 57th (888-1122).

JOHN MARTIN—Mezzotints that illustrated Milton's *Paradise Lost*, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

DENNY MOERS—Photographic monoprints of architectural forms and symbols from Turkey and Yugoslavia, thru 11/1. Lamagna, 50 W. 57th (245-6006).

RODRIGO MOYNIHAN—Paintings of studio interiors, still lifes, nudes, and self-portraits that synthesize figurative and abstract elements, by an English artist, 11/4-11/29. Miller, 41 E. 57th (980-5454).

B. J. O. NORDFELDT/TIM KELLEY—Early expressionistic paintings of the New Mexican landscape, plus later, more simplified compositions from the 40s and 50s/Recent welded sculptures in black and polychrome steel. 11/1-25. Deutsch, 20 W. 57th (765-4722).

MIKE PARR—Very large drawings on paper and canvas that are attached directly to the wall, plus six small self-portraits, by an Australian artist, thru 11/1. Siegel, 24 W. 57th (586-0605).

HERNANDEZ PIJUAN—Abstract paintings and works on paper, thru 11/15. Prats, 24 W. 57th (315-3681).

PETER POSKAS—Recent paintings that depict the passage of seasons through meticulously-rendered images of houses in rural landscapes, thru 11/1. French, 41 W. 57th (308-6440).

DAVID REED—Recent abstract paintings with incongruous textures and gestures, thru 11/1. Protetch, 37 W. 57th (838-7436).

GEORGE RICKEY—Fifteen kinetic stainless steel sculptures, thru 11/8. Zabriskie, 724 Fifth (307-7430).

LARRY RIVERS—New relief paintings that show the artist's continuing fascination with myth, political history, images from popular culture, and the art of past and current masters, thru 11/1. Marlborough, 40 W. 57th (541-4900).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, thru 11/1. Janis, 110 W. 57th (586-0110).

WALLACE HERNDON SMITH—Paintings from the past 50 years, including landscapes, portraits, still lifes, sailing scenes, and cityscapes, 11/1-12/3. Armstrong, 50 W. 57th (582-8581).

DAVID TRUE—Recent paintings of dream-like imagery, thru 11/1. BlumHelman, 20 W. 57th (245-2888).

GEORGE WEXLER/BILLY SULLIVAN—Recent landscape paintings/Figurative paintings and pastels that depict the eclecticism of New York life. Thru 11/5. Fischbach, 24 W. 57th (759-2345).

East Village

DENNIS ADAMS—Sculptures of public architecture, such as bus shelters, that incorporate photographic images, plus recent wall-reliefs, thru 10/31. Nature Morte, 204 E. 10th (420-9544).

ALLEN BERKE/CHRIS HUESTIS—Recent paintings by both in a show entitled "Laughter of the Damned," thru 10/31. P.A.C.A., 226 E. 3rd (362-8023).

SCOT BOROFSKY—Recent paintings that incorporate archetypal symbols and patterns, thru 11/16. Mokotoff, 735 E. 9th (674-4677).

CAROL KREEGER DAVIDSON—Sculptures in canvas-fiberglass and metal, 10/31-11/30. Humphrey, 242 E. 5th (529-0692).

MOIRA DRYER—Recent paintings, thru 11/15. Good, 39 Great Jones (420-9063).

TIM EBNER—New paintings, thru 11/9. Wolff, 513 E. 6th (460-5844).

AUDREY FLACK—Religious paintings from the collection of the artist, private lenders, the Meisel Gallery, the Metropolitan, and Whitney museums, thru 11/28. Cooper Union, 7th St. and Third Ave. (254-6300).

PETER FLEPS—Recent sculptures made of unorthodox materials, upon which small paintings have been placed, thru 11/16. Shainman, 500 E. 11th (460-5890).

DARRAGH HENEGAN—Recent geometric paintings, thru 11/2. M-13, 413 E. 9th (505-9016).

NICHOLAS HOWEY—Geometric paintings in primary colors, thru 11/2. Dash, 632 E. 11th (475-7406).

JARRETT HUDDLESTON—Gestural paintings of plant-like shapes and vaguely familiar objects, 10/31–11/26. Area X, 200 E. 10th (477-1177).

KEVIN LARMEE—Large-scale neo-expressionist paintings, 10/30–1/30. Avenue B, 167 Ave. B (473-4600).

AEYUNG PARK—Minimal sculptures created from exotic woods, thru 11/9. Salvador, 216 E. 10th (228-3165).

JONATHAN QUINN—Seascape paintings, thru 11/16. B-Side, 543 E. 6th (477-6792).

MICHAEL ROSS—Free-form hanging works of nylon and other fabrics, plus multi-level boxes with graphics on them, thru 11/16. Christminster, 336 E. 5th (475-8369).

WALLACE & DONOHUE—Collaborative paintings and constructions, thru 11/9. Postmasters, 66 Ave. A (477-5630).

DAVID WILSON—Small-scale paintings with layered images that evoke ancient architecture and modern media, thru 11/23. Art City, 439 E. 9th (420-0867).

PAMELA WYE—A recent series of ink drawings, thru 11/9. Pictogram, 443 E. 9th (505-5576).

SoHo and TriBeCa

PETER AGOSTINI/JAUNE QUICK-TO-SEE SMITH—Sculptures of horses, in plaster, ceramic, and bronze/Drawings of horses. Thru 11/22. Steinbaum, 132 Greene (431-4224).

JOHN AHEARN/RIGOBERTO TORRES—Recent collaborative multi-figure sculptures that portray situations particular to the South Bronx, 11/1–12/3. Alexander, 59 Wooster (925-4338).

TAKEFUMI AIDA—All ten houses from this Japanese architect's "Toy Block Houses" series, thru 11/22. Nichols, 83 Grand (226-1243).

JOSEPH AMAR—Three-dimensional wall paintings in beeswax, oil, lead, and dry pigment on plywood, thru 11/19. Cutler, 164 Mercer (219-1577).

ROBERT ANDERSON—Paintings that combine images from modern and classic works of art with images of the artist's own, thru 11/25. Littlejohn-Smith, 133 Greene (420-6090).

DOMINGO BARRERES—Abstract paintings of shapes, such as cones, spirals, and spheres suspended in a background of gold, thru 10/30. Munroe, 415 W. Broadway (226-0040).

HOWARD BEN TRE—New cast glass sculptures inspired by the artist's visit to the first Jewish cemetery in Prague, 11/1–29. Cowles, 420 W. Broadway (925-3500).

JOSEPH BEUYS—Major works, including several environmental sculptures, drawings, blackboards, and a vitrine, thru 11/29. Feldman, 31 Mercer (226-3232).

JOSEPH BEUYS—Posters from the late artist's exhibitions, thru 11/19. Gibson, 568 Broadway (925-1192).

SAINT CLAIR CEMIN—Sculptures of furniture and other common objects, thru 11/1. Newburg, 44 White (219-1885).

EMILIO CRUZ—Monumentally-scaled paintings of mythological fantasies, 10/30–11/29. Shapolsky, 99 Spring (334-8172).

VIRGINIA CUPPAIDGE—Abstract paintings, 10/29–11/29. Rosenberg, 115 Wooster (431-4838).

LUIS FEITO—Abstract paintings with geometric elements, thru 11/8. Allen, 110 Greene (334-9710).

LOUIS FINKELSTEIN—Landscape, narrative, and allegorical paintings, thru 11/1. Ingber, 415 W. Broadway (226-2221).

LOUISE FISHMAN—Recent abstract paintings, thru 11/15. Baskerville + Watson, 578 Broadway (925-1955).

ROY FOWLER—Recent abstract paintings, thru 11/1. Plumb, 81 Greene (219-2007).

VINCENT GALLO—Paintings of still-life images on rusted metal sheets, thru 10/31. Nosei, 100 Prince (431-9253).

CRISTOS GIANAKOS—New sculptures and works on mylar, thru 11/1. Oscarsson Siegeltuch, 568 Broadway (431-3550).

LOUISE HAMLIN—Portraits of musicians, New York cityscapes, and Vermont landscapes, thru 11/5. Blue Mountain, 121 Wooster (226-9402).

ELIZABETH HARMS/FONTAINE DUNN—Non-objective paintings in intense colors/Works on paper in charcoal and gouache. Thru 11/22. Condeso/Lawler, 76 Greene (219-1283).

BRUCE HELANDER—Colorful collages composed of vintage newspapers, magazines, posters, thru 11/9. Parr, 128 Wooster (219-8645).

JENNY HOLZER—Engraved granite benches and electronic message boards, both displaying the artist's writings, thru 11/1. Gladstone, 99 Greene (431-3334).

JIM HUNTINGTON—Recent sculpture, thru 11/1. Erpf, 568 Broadway (925-6160).

FRANK HYDER—Recent large-scale mixed-media paintings of the figure, thru 11/8. Rentschler, 72 Greene (334-1239).

RON JANOWICH—Large-scale black abstract paintings on arc and cross-shaped canvases, thru 11/1. Van Eck, 420 W. Broadway (219-0717).

DONALD JUDD—Recent sculptures of painted metal, plywood, and colored Plexiglas, thru 11/1. Cooper, 155 Wooster (674-0766).

R. L. KAPLAN/KEN KIFF—Seven recent paintings that incorporate "skywriting"/Paintings of primal landscapes filled with fantasy characters. Thru 11/29. Thorp, 103 Prince (431-6880).

PETER KINLEY—Large-scale paintings that combine symbolic landscape imagery and abstraction, by a London-based artist, thru 11/1. Twining, 568 Broadway (431-1830).

GLORIA KISCH/BILL SULLIVAN—Abstract steel sculpture/Small-scale landscape paintings. Thru 11/1. Schreiber/Cutler, 171 Spring (925-1441).

GARY KUEHN—Recent sculpture, thru 11/8. Gladstone, 99 Greene (431-3334).

LOUIS LIEBERMAN—Mixed-media reliefs, thru 11/8. Davis, 568 Broadway (219-1444).

HARVEY K. LITTLETON—New glass works in a series entitled, "Implied Movement," thru 11/16. Heller, 71 Greene (966-5948).

ROBERT LONGO—Large-scale combine pieces in an exhibition titled "Steel Angels, Part II," thru 11/15. Metro Pictures, 150 Greene (925-8335).

DAVID MARGOLIS—Riveted aluminum sculptures and fresco paintings in an exhibition celebrating the artist's 75th birthday, thru 11/29. Hudson, 105 Hudson (925-7290).

GARY MAYER—Paintings that are evenly balanced compositions of nature, landscapes and figures, thru 11/15. Bouckaert, 100 Hudson (925-6239).

SAM MESSER—Bronze sculptures colored with chemical patinas and enamel, of fish, snakes, men, women, and heads, thru 11/1. Burgin, 270 Lafayette (219-8379).

STEVE MILLER—Paintings with images based on Rorschach blots, thru 11/1. Baer, 270 Lafayette (431-4774).

ROBERT MURRAY—Recent cast and fabricated bronze sculptures with colored patinas, thru 11/11. Green, 152 Wooster (982-3993).

MUNIRA NUSSEIBEH—Oil paintings, thru 11/15. Braathen, 76 Duane (732-4029).

JOHN OKULICK—Wall and free-standing sculptures in wood painted with gold leaf or encaustic, thru 11/12. Hoffman, 429 W. Broadway (966-6676).

MIMMO PALADINO—Recent paintings and sculptures, thru 11/22. Sperone Westwater, 142 Greene (431-3685).

BRUCE POLLOCK—Paintings, in enamel on plywood, of primordial, Pythagorean, and alchemical symbols, thru 11/15. Cavin-Morris, 100 Hudson (226-3768).

ROBERT RAUSCHENBERG—Recent works, 11/1–22. Castelli, 420 W. Broadway (431-5160).

GERORGE RICKEY—Sculpture, thru 11/15. Davidson, 415 W. Broadway (925-5300).

RICHARD RUDICH—Glazed and painted bas-relief portraits based on photographs from the last days of the great European dynasties, thru 11/1. Harris, 383 W. Broadway (431-3600).

STEVE SCHWARTZ—Paintings and sculptures that combine various images from American popular culture, thru 11/5. Wood, 127 Spring (431-6003).

JONATHAN SILVER—Sculpture from 1976 to the present, 11/1–29. Gruenebaum, 415 W. Broadway (966-3646).

CARLOS SOSA—Oil paintings of abstracted figures in bleak, mysterious backgrounds, thru 11/1. Neale, 320 Lafayette (431-5077).

GARY STEPHAN/FREDERICK CHILDS—Recent bronze sculptures/Recent narrative paintings. Thru 11/5. Brown, 100 Greene (219-1060).

DAVE TOMAS—An environmental work titled, "Behind the Eye Lies the Hand of William Henry Fox Talbot," thru 11/8. 49th Parallel, 420 W. Broadway (925-8349).

LAWRENCE WEINER—New work, 11/1–22. Castelli, 142 Greene (431-6279).

RALF WINKLER (a.r. penck)—Drawings dated 1956–1964, thru 11/1. Toll, 146 Greene (431-1788).

MICHAEL YOUNG—Paintings that have circles as a central image, in sand, oil, and acrylic, thru 11/15. Lorence-Monk, 568 Broadway (431-3555).

Other

FAIE JOYCE—A needlepoint interpretation of "The Golden Section" from Fra Luca de Pacioli's *The Divine Proportion*, 11/1–21. Waverly, 103 Waverly Place (254-4426).

ROBERTO PACE—New paintings, thru 11/18. Ala, 32 W. 20th (741-3344).

STEVEN SALZMAN—Recent paintings, through 11/1. Bernarducci, 17 E. 17th (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; thru 11/15.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

MARBELLA—28 E. 72nd (288-7809). Landscape paintings by Bierstadt, Bricher, Hallowell, Sloan, others; thru 11/29.

SHEEHAN—52 E. 79th (772-777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

SIMON/NEUMAN—42 E. 76th (744-8460). "Recent Acquisitions," with works by Feininger, Leger, Matisse, Picasso; thru 11/1.

WEINTRAUB—992 Madison (879-1195). Sculptures by Arp, Calder, Miro; thru 11/8.

57th Street Area

HEIDENBERG—50 W. 57th (586-3808). Sculpture by Botero, Chadwick, Chia, Manzu, Zuniga, others; thru 11/29.

KENNEDY—40 W. 57th (541-9600). American paintings by Burchfield, Demuth, Eakins, Homer, O'Keeffe, others; 11/1–29.

KENT—41 E. 57th (980-9696). "American Myths," with works by Artschwager, Golub, Foulkes, Kearns, Kruger, Petlin, Warhol; thru 11/8.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). "Landscape" with works by Barth, Bleckner, Cucchi, Deutsch, Kiefer, Long, Marden, Smithson; thru 11/15.

MERRIN—724 Fifth (757-2884). Ancient Peruvian textiles selected by Jack Lenor Larsen, thru 11/22.

PEARL—38 E. 57th (838-6310). Sculpture by Frank, Lasch, Lutz, celebrating the gallery's 10th anniversary; thru 11/15.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Moser, Schiele, others; thru 11/8.

WASHBURN—41 E. 57th (753-0546). A 15th-anniversary exhibition, with works by Bruce, Dove, Hartley, Heade, Johnson, O'Keeffe, others; thru 11/1.

WUNDERLICH—41 E. 57th (838-2555). "Outward Bound"—a collection of 26 marine paintings by Birch, Buttersworth, Moran, Stobart, others; thru 11/8.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). "Modern Sleep," with works by Cemin, Dogg, Hsu, Larmon, Lasker, Lemieux, Mosset, Otterson, Plate; thru 11/16.

BOCKLEY—66 E. 7th (420-9835). "Astrazione," with works by Bonoli, Camurati, Cassar, Ionda; thru 11/16.

BRIDGEWATER—208 E. 7th (505-9977). "Modern Man: Ancient Irony," with works by Josh, Radakovich, Webb; thru 11/9.

BROMM—170 Ave. A (533-4233). "Subjective" works by Bolt, Carter, Graupe-Pillard, Shane, Sharon; thru 11/9.

SHARPE—175 Ave. B (777-4622). Sculpture by Ahrens, Bailey, Goodell; thru 11/16.

SRAGOW—436 E. 11th (477-6284). American art from the 30s and 40s; thru 11/30.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; thru 11/8.

ART IN GENERAL—79 Walker (219-0473). "Multiple Choice," with works by Albers, Aptekar, Battenfield, Sills, others; 11/1–28.

BEITZEL—113 Greene (219-2863). "Natural Desire," with works by Barth, Brewster, Heeks, Hughes, Pousette-Dart, Wofford, others; thru 11/1.

ESMAN—70 Greene (219-3044). Works by 21 European "Outsiders," including Corbaz, Gill, Wilson, Wofli, others; thru 11/15.

KIND—136 Greene (925-1200). "Dream Faces," with works by CPLY, Hajieri, Kubota, Nutt, Ramirez, Warren, Wilson, Wolfli, Zush; thru 11/8.

LANG & O'HARA—568 Broadway (226-2121). Works by four French artists, including Alberola, Calle, Frize, and IFP-INFORMATION, FICTION, PUBLICITEE (Brun & Pasqualini); thru 11/1.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Monotypes by Dubasky, Lobdell, Ossorio, Resnick, Willis, others; thru 11/1.

PIETRASANTA—81 Franklin (219-3128). "From Maquette to Monument," with sculptures by Arman, DeWoody, Flanagan, Grau, Nesbitt, Rayberry, Staller, Strider; thru 11/28.

RUBIN—411 W. Broadway (226-2161). "The Constructed Image," with works by Duff, Kelly, Lee, Rockburne, Stella, Tuttle, others; thru 11/7.

SONNABEND—420 W. Broadway (966-6160). Works by Bickerton, Halley, Koons, Vaisman; thru 11/8.

SORKIN—150 Franklin (925-4942). Sculptures by Bladen, Clark, Pfaff, Reyes; thru 11/1.

TRIANGLE ARTISTS' WORKSHOP—110 Greene (966-4750). Recent paintings and sculpture by 26 artists who have attended the Triangle Artists' Workshop; thru 11/8.

Other

BARUCH—135 E. 22nd (505-2192). "Women Artists of the Surrealist Movement," with works by Carrington, Fini, Hugo, Kahlo, Miller, Sage, others; thru 11/7.

CITY UNIVERSITY OF NEW YORK—33 W. 42nd (790-4331). "25th Anniversary Commemorative Art Exhibit," with works by Carlson, Goldsmith, Lintz, Okamoto, Rabinovich, Snyder, Zaima; thru 11/21.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850–1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; "Young America: A Folk Art History,"thru 11/15.

INTERNATIONAL HOUSE—500 Riverside Drive (316-8400). Works by Haitian artists; thru 11/6.

LEVER HOUSE—Park Ave. and 53rd St. (431-5669). The Sculptors Guild 49th Annual Exhibition, with works by Barrett, Davidson, Gross, Malpass, Mark, McFarlane, Van de Bovenkamp, others; 10/30–1/25.

LONGWOOD ARTS—P.S. 39, 965 Longwood Ave., Bronx (842-5659). Experimental prints by Dreyfuss-Smith, Feinstein, Godwin, Lovell, Quintero, others; thru 11/15.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Astrazione," with works by Bonoli, Camurati, Cassar, Ionda; thru 11/11.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; thru 11/17.

P.S. 1—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" "Kathryn High: The Monk;" thru 12/21.

PHOTOGRAPHY

BRASSAI/DENNIS FARBER—Photographs of Paris in the 30s/Paintings on large-scale color photographs of the southern California landscape. Thru 11/8. Miller, 138 Spring (226-1220).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

MARK COHEN—Twenty black-and-white photographs that depict fragments of day-to-day life, thru 11/8. Zabriskie, 724 Fifth (307-7430).

RAYMOND DEPARDON—"San Clemente" and selected photographs, thru 11/8. Burden, 20 E. 23rd (475-8790).

JED DEVINE—"The Bethesda Terrace"—a recently published portfolio of 102 palladium prints made prior to the recent restoration of the Bethesda Terrace in Central Park, thru 11/1. Wolf, 30 W. 57th (586-8432).

JOHN DIVOLA/GENO RODRIGUEZ—Color photographs by both, thru 11/23. Baum, 109 Hudson (219-9854).

LORRAINE ENGLEHARDT/LAURI GRINKER—Recent photographs of nautical subjects/"The Invisible Thread"—a portrait of American Jewish women. Thru 11/7. Soho Photo, 15 White (226-8571).

ROBERT FRANK—Photographs, mostly multiple images, from 1940–85, that reveal the personal issues in this photographer's life, thru 11/29. Pace/MacGill, 11 E. 57th (759-7999).

I. C. P.—Fifth at 94th (860-1783), Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

LARRY JOHNSON—New photographs, thru 11/8. 303, 303 Park Ave. South (477-4917).

LIFE GALLERY—Time & Life Building, Sixth Ave. at 50th, Room 28-58 (841-2300). By appointment. "Life Photographs from the First Fifty Years: 1936–1986"; thru 11/28.

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative polacolor prints, some of them almost life-size, taken in Prato, Italy, and printed in the Polaroid Corporation's facility in Cambridge, Mass., 10/29–11/29. Stoler, 13 White (966-5090).

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

OWEN MORREL—Photographs, photo-collages, and drawings by an artist who is known primarily for his environmental sculptures, thru 12/15. Gallander/Lang, 465 W. Broadway (420-5915).

PARSONS—66 Fifth Ave. (741-8900). Photographs by Parsons's photography faculty, including Abranowicz, Anos, Barrett, Bassman, Hyams, Kane, Lewis, Rosenthal, Vestal; thru 11/1.

PHOTOCOLLECT—740 West End (222-7381). Photographs of railroad imagery from the 19th and 20th centuries, by Abbott, Delano, Fink, Goldin, McFarland, Metzger, Steiglitz, Watkins, others; thru 11/29.

ROSAMOND WOLFF PURCELL/JASCHI KLEIN—Photographs of animals from a book titled, *Illuminations, A Bestiary*/Photographs by a young German filmmaker; thru 11/20. Pfeifer, 568 Broadway (226-2251).

ROSALIND SOLOMON—Photographs of people in India, Guatemala, and Peru, thru 11/4. Lieberman & Saul, 411 W. Broadway (431-0747).

PHILIP TRAGER—Photographs of Andrea Palladio's 16th-century villas, in conjunction with the photographer's latest book, "The Villas of Palladio," thru 11/29. Witkin, 415 W. Broadway (925-5510).

RAOUL UBAC—Photographs from his Surrealist period (1936–39), 11/4–29. Miller, 41 E. 57th (980-5454).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 10/31, 11/1 at 8: Jim Calder and Andre Baer's "Okee-La-Homa." $8.

THE KITCHEN—512 W. 19th (255-5793). Thru 11/1, Wed.–Sun. at 8:30, Sat. at 8:30 and 11: John Jesurun's "White Water." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-3717). Wed.–Sun. 10–5, Tues. 10–8. $2:75, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; from 10/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . .Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10 . . . Hiroshige: One Hundred Views of Edo; thru 11/5 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918–1941; thru 2/16 . . . American Works on Paper 1918–1941; thru 12/1 . . .Reinstallation of Islamic Collection.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; 11/3–2/25.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9) . . . Works by Richard Long; thru 11/30 . . . Recent Acquisitions; thru

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ART

11/2 . . . Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeo Hefer, Israel; thru 3/22.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . .Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Two x Nu: Paintings by a group of artists from Latin America; thru 9/30 . . . Photographs of Puerto Rico at the Turn of the Century; thru 1/87 . . . Hands on Craft; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2 . . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; 11/1-1/6.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20 . . . Floating Canoe: Contemporary Iroquois Silverwork; thru 1/25.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9 . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . .In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; 11/4-3/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8 . . . Max Ernst: Beyond Surrealism; thru 1/17. **Lincoln Center,** 111 Amsterdam Ave., at 65th St.. Backstage at the Opera; thru 11/15 . . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Television's Impact on Contemporary Art; thru 11/9 . . . Subway: Photographs by Bruce Davidson; thru 11/30 . . . Errietta Maria Vordoni: Paintings; thru 12/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28 . . . Contemporary Sculpture from the Permanent Collection; thru 12/28 . . . Nellie Mae Rowe: Folk Artist; thru 12/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907-1967); thru 11/18. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/29 at 10 & 2: 19th Century European Paintings, Drawings, and Watercolors. On view from 10/23. 10/30 at 10: United States and General Foreign Stamps and Covers. On view from 10/24. 10/30 at 2: The Isleham Collection of Worldwide Postage Stamps Part I: U.S. Possessions, Part II: British North America. On view from 10/24. 11/4 at 10: Important Old Master Paintings. On view from 10/31. **East,** 219 E. 67th St. (606-0400). 10/29 at 10: Continental, English, and American Silver. On view from 10/25. 11/1 at 1: Animation Art. On view from 10/29. 11/4 at 10: Furniture, Decorative Objects, and Old Master Paintings. On view from 10/31.

DOYLE—175 E. 87th St. (427-2730). Next sale 11/5 at 10: Fine English and Continental Furniture, Decorations, and Paintings. On view from 11/1.

PHILLIPS—406 E. 79th St. (570-4830). 10/30 at 2: Nineteenth Century European Paintings. On view from 10/25.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/29 at 10:15 & 2: Watches, Wrist Watches and Clocks. On view from 10/23. 10/29 at 2: Fine Printed and Manuscript Americana. On view from 10/23. 10/31 at 2: Important French Furniture, Decorations, and Carpets. On view from 10/25. 11/1 at 2: The Patino Collection. On view from 10/25.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 29

LIONEL RITCHIE—With special guest Sheila E. Madison Square Garden at 8. $17.50, $20.

LIBERACE—Radio City Music Hall at 8. $22.50, $27.50.

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; with pianist Andrei Gavrilov. Rachmaninoff's Piano Concerto No. 3; R. Strauss's *Aus Italien,* Op. 16. Avery Fisher Hall at 8. $12, $18, $25.

GRANT JOHANNESEN, pianist. With pianist Gaby Casadesus. Works by Fauré and Schumann. Merkin Concert Hall at 8. $10.

BARBARA ANN MARTIN, soprano. Federal Hall National Memorial, 26 Wall St. at 12:30. Free.

ALMA PONCE, mezzo-soprano. St. Bartholomew's, Park Ave. at 50th St. (751-1616), at 12:10. Free.

PETER ANDREACCHI, composer. Recent original works. Manhattan School of Music, Hubbard Recital Hall, 120 Claremont Ave. (749-2802), at 8. Free.

MITCHELL STERN, violinist. With pianist Robert McDonald. Music of Mozart, Bartok, Ravel, Ysaye, Wienawski. Manhattan School of Music, Borden Auditorium, 120 Claremont Ave. (749-2802), at 8. Free.

OPEN BOOK ENSEMBLE—Lincoln Center Library at 4. Free.

RONNIE NYOGEGSU SELDIN, flute/**SHERRIE KATO,** zither. Traditional Japanese music. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), at 8. $6.

Thursday, October 30

LIBERACE—Radio City Music Hall at 2:30 and 8. $20–$27.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Liszt's *Orpheus, Symphonic Poem,* Haydn's Concerto for Oboe and Orchestra, Schuman's *On Freedom's Ground, an American Cantata.* Avery Fisher Hall at 8. $7.50–$35.

MUSICIANS' ACCORD—"Elizabeth Rodgers and Friends." Works by Schwantner, Silver, Ives, Messiaen, Matthews, Kreiger, Bartok. Merkin Concert Hall at 8. $10.

A CONCERT FOR PEPPER ADAMS—Jazz musicians Clark Terry, Joe Morello, Ray Barretto, Junior Mance, Rufus Reid, and Joey Cavaseno pay tribute to the late saxophonist. NYU Loeb Student Center, 566 LaGuardia Place, Washington Square South (598-2027), at 8. $8.50.

NEW MUSIC CONSORT—Music of Carter, Harris, Yim. Manhattan School of Music, Borden Auditorium, 122nd St. and Broadway (749-2802), at 8. $7.50.

JALI FODAY MUSA SUSO & FAMILY—Music of Gambia and Mali. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

ETHAN SILVERMAN, bassoonist/**LINDA KOBLER,** harpsichordist. Music of J. S. Bach, Corette, Besozzi. Trinity Church, Broadway at Wall St., at 1. Free.

MANHATTAN SINGERS—"A Celebration of American Operetta," with works by Herbert, Romberg, Friml. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

PETER, PAUL AND MARY—With guests Pete Seeger and Tom Chapin. A benefit for Mark Green for U.S. Senate. Brooklyn College, Ave. H and Nostrand Ave., Brooklyn (718-434-2222), at 8. $16.50, $18.50.

BARGEMUSIC—Theodore Arm, violinist, Ik-Hwan Bae, violinist, Fred Sherry, cellist, David Schifrin, clarinetist, Toby Appel, violinist. Works by Hummel, Dahl, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, October 31

CRACK DOWN—With Crosby, Stills & Nash, The Allman Brothers, Santana, RUN-DMC, Ruben Blades, Olatunji, Paul Butterfield, others. Madison Square Garden at 7. $25.

NEW YORK PHILHARMONIC—See 10/30. Today at 2.

ORCHESTRE NATIONAL DE LYON, Serge Baudo conductor; violinist Gérard Poulet, cellist Nathaniel Rosen, pianist Pascal Rogé. Works by Berlioz, Dutilleux, Ravel. Avery Fisher Hall at 8. $9–$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With the Emerson String Quartet. Music of Puccini, Schuman, Smetana, Beethoven. Alice Tully Hall at 8. $15.

ORCHESTRA OF ST. LUKE'S, James Levine conductor/pianist; with pianist Ken Noda. An all-Mozart program. Metropolitan Museum at 8. $20.

THE AMERICAN JAZZ ORCHESTRA, John Lewis conductor. A tribute to Benny Goodman, with arrangements of Goodman's music by Fletcher Henderson, Edgar Sampson, Mary Lou Williams, Eddie Sauter, others. Cooper Union's Great Hall, 7th St. at Third Ave. (254-6374), at 8. $12.

DUNCAN STEARNS, pianist. Lincoln Center Library at 4. Free.

JUDY NIEMACK AND ARTHUR SIEGAL—Songs of George and Ira Gershwin. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30. $8.

LORY LAZARUS—Folk music. The Centerfold Coffee House, 263 W. 86th (866-4454), at 8. $4.

THE LAST WAVE—Jazz, plus a Halloween party and dance. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

GEORGE MASSO, trombonist. Jazz at Noon. Cate 43, 147 W. 43rd (869-4200), at 12. $4.

NEXT WAVE FESTIVAL—"Once Upon a Time in the East Village," a program of film music by Ennio Morricone arranged and conducted by John Zorn. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. $14, $18. 11/1 performance sold out.

THE TEMPTATIONS—Brooklyn College, Flatbush and Nostrand Aves., Brooklyn (718-434-1900), at 8. $14–$22.

FRED SHERRY, *cellist*/**ROLF SCHULTE,** *violinist*/**TOBY APPEL,** violinist/ **TOBY HOFFMAN,** violist/**EMILY MITCHELL,** harp. "Music of the Dead," with works by Stravinsky, Schubert, Caplet, Wuorinen. St. Ann's Church, 157 Montague St., Brooklyn Heights (718-834-8794), at 8. $10.

MARION FELDMAN, cellist/**MICHAEL ROGERS,** pianist. Brooklyn College, Flatbush and Nostrand Aves., Brooklyn (718-434-1900), at 8. $3.

KILDARES FANCY—Traditional Irish and Scottish dance music and songs. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4, including light refreshments.

Saturday, November 1

LIBERACE—See 10/30.

NEW YORK PHILHARMONIC—See 10/30.

THE CLEVELAND QUARTET—With pianist Emanuel Ax. Schumann's Piano Quartet in E-Flat, Op. 47; Piano Quintet in E-Flat, Op. 44; Bartok's Quartet No. 4. 92nd Street Y at 8. $12.50–$17.50.

WILLIAM BLACK, pianist. Works by Beethoven, Debussy, Fauré (arr. Cortot), Hunter Johnson. Alice Tully Hall at 8. $8–$10.

JUILLIARD ORCHESTRA, Jorge Mester conductor. "A Tribute to Leonard Rose," with Isaac Stern, Claude Frank, Matt Haimovitz, Yo-Yo Ma, Steven Kates. Works by Popper, Vivaldi, Mozart. Juilliard Theater, 144 W. 66th (874-0465), at 8. $15–$40.

ALEXANDER MARKOV, violinist. Works by Gluck, Tartini, Bach, Schumann, Rachmaninoff. Washington Irving High School, 16th St. and Irving Place (586-4680), at 8. $2.

LUDWIG OLSHANSKY, pianist. Works by Schubert, Brozen, Schumann. Merkin Concert Hall at 8. $8.

SILLY WIZARD—Music of Scotland and Ireland. Triplex Theater, 199 Chambers St. (618-1980), at 8. $11–$13.

JOANNA ROSE, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 5. 50¢ house admission.

FRED HOUN'S AFRO-AMERICAN MUSIC ENSEMBLE—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $8.

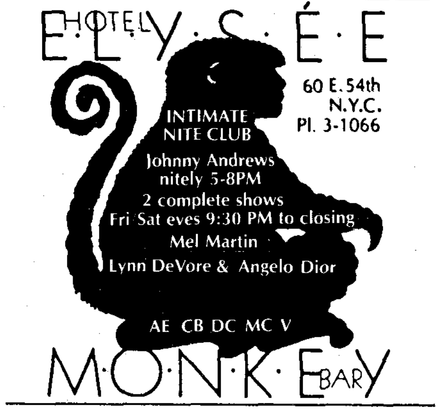
ENSEMBLE FOR EARLY MUSIC—"Daniel and the Lions." Cathedral Church of St. John the Divine, Amsterdam Ave. at 112th St. (749-6600), at 7:30. $17.50.

ITZHAK PERLMAN, violinist/**SAMUEL SANDERS,** pianist. Music of LeClair, Bach, Grieg. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $15–$20.

THE TEMPTATIONS—See 10/31.

SANDRA REAVES-PHILLIPS/JIMMY ROBIN—Blues. St. Ann's Church, 157 Montague St., Brooklyn Heights (718-875-9710), at 7:45. $12.

QUEENSBOROUGH SYMPHONIC BAND, Paul Gallo conductor. French and American music commemorating the centennial of the Statue of Liberty. Queensborough Community College, 56th Ave. and Springfield, Bayside, Queens (718-631-6311), at 8. $6.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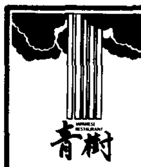
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MUSIC & DANCE

Sunday, November 2

LIBERACE—Radio City Music Hall at 3. $20, $25.

PALOMA SAN BASILIO, singer. Avery Fisher Hall at 4. $17.50–$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 10/31. Today at 5.

DAVID STAROBIN, guitarist. Music of Lennon, Kolb, Villa-Lobos, Kurtag, Sor. 92nd Street Y at 3. $7.50–$10.

NEW SOUNDS—With "Double Image," "First Avenue," others. Merkin Concert Hall at 2. $10.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt conductor. An all-Vivaldi concert. Beekman Hill Church, 317 E. 50th St., at 3. $10.

NORTH/SOUTH CONSONANCE—With soprano Danielle Woerner. New works by Dusek, Kessner, Carl, Pleskow, Franco, Kraft. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—Performances by Deborah Mirabei Rothrock, David Darling, Andrew Bolotowsky, Johnny Reinhard, April Chapman, Soldier String Quartet, Mark Rankin, Saharawi, others. St. Peter's Church, Lexington Ave. at 54th St. (864-2951), at 7. $6. Preceded by Jazz Mass with the Eddie Bonnemere Orchestra and the Jesu Choir, at 5. Offering.

MUSIC AT THE RIVERSIDE CHURCH—With the Riverside Choir, the Riverside Choral Society, the Rudolf Steiner School Choir, the Manhattan School of Music Symphonic Orchestra. Richard Westenberg conductor. Britten's *War Requiem.* Riverside Church, the Drive at 122nd St., at 4. $5 donation. Preceded by James R. Lawson, carilloneur, at 3. Free.

MARION VERBRUGGEN, recorder. With harpsichordist Mitzi Meyerson. Music from the late Renaissance and baroque eras. Corpus Christi Church, 121st St., east of Broadway (666-0675), at 4. $8.

FREDERICK GRIMES, organist. Vespers with Bach cantatas. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

NOVA CHAMBER ENSEMBLE—Music of Davidowsky, Lawryshyn, Hummel, Kodaly, Crumb. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 5:30. $10.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; with cellist Yosif Feigelson. Music of Milhaud, Dvorak, Tchaikovsky. Bank Street College, 610 W. 112th St. (663-6021), at 3. Free.

ARMINDA CANTEROS, pianist. Works by Mozart, Beethoven, and Argentinian composers. Church of St. Luke in the Fields, 487 Hudson St. (924-0562), at 4. $10.

APRILE MILLO, soprano. With pianist Eugene Kohn. Songs and arias by Gluck, Handel, Bellini, Dvorak, Rossini, Verdi. Brooklyn College, Flatbush and Nostrand Aves., Brooklyn (718-434-1900), at 2. $8–$17.

BRONX ARTS ENSEMBLE—With mezzo-soprano Joanna Simon. Works by Bach, Mozart, Freeman, Chausson. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

BARGEMUSIC—See 10/30. Today at 4.

GLEN VELEZ, percussionist. With Layne Redmond, Art Baron, Nana Vasconcelos. Hand-drum music from around the world. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

WAVE HILL CHAMBER PLAYERS—Brahms's Horn Trio. Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 3. $7.

OMNI ENSEMBLE—Works by Kuhlau, Crumb, Damase. Brooklyn Museum, 200 Eastern Pkwy., Brooklyn (718-783-3077), at 1:30.

NEW YORK RUSSIAN CHORUS—Sacred music and folk songs of Eastern Europe. Union Theological Seminary, 90 Claremont Ave., between 120th and 122nd Sts. (927-0596), at 3. $8.

Monday, November 3

A GOLDEN JUBILEE GALA—Beverly Sills, host. A celebration of music and dance saluting 50 years of dedication to the performing arts, presented by the American Guild of Musical Artists. With Licia Albanese, Grace Bumbry, Robert Merrill, Anna Moffo, Paul Plishka, Renata Scotto, Alvin Ailey, Merce Cunningham, Agnes de Mille, Robert Joffrey, Jerome Robbins, others (see Dance). Tickets $25–$500 (some include Jubilee Supper). 11/3 at the New York State Theater (265-3687; 870-5570).

EARL KLUGH, guitarist. Avery Fisher Hall at 8. $16.50–$20.

AN EVENING WITH BOBBY SHORT—Alice Tully Hall at 8.

CHAMBER PLAYERS OF THE LEAGUE ISCM, Robert Black Moe, Berio, Schindler. Symphony Space at 8. $7.50.

CARLOS AREVALO, classical vocalist. Songs by Poulenc, Weill, Ellington, Ives, others. Federal Hall National Memorial, 26 Wall St. (269-0320), at 12:15. Free.

ELISE WITT AND SMALL FAMILY ORCHESTRA—Songs by contemporary Southern songwriters. Dance Theater Workshop, 219 W. 19th St. (924-0077), at 8. $7.

PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

KRISTIN SAMUELSON, soprano/**EDWARD JOFFE,** clarinetist/**JOAN KRUEGER,** piano. Works by Bernstein, Cogan, Creston, Gershwin, Griffes, Hoover, Ives. Fordham University, 60th St. and Columbus Ave. (877-5634), at 8. $6.

ANTHONY DE MAURE, pianist. Works by Glass, Antheil, Rudhyar, Griffes, Gena. Trinity Church, Broadway at Wall St., at 1. Free.

FIATI CHAMBER PLAYERS—Music of Blasius, Husband, Carter, Ulehla, Barber. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

CHOIR OF SECOND CHURCH, Harold Stover conductor; organist Daniel Junken. Works by Vaughan Williams, Sowerby, Leighton. Second Presbyterian Church, 6 W. 96th St. (663-6441), at 8. Donation.

AFTER DINNER OPERA COMPANY—Michael Ching's *Leo,* Frank Wigglesworth's *The Willowdale Handcar,* Seymour Barab's *The Ruined Maid.* Lincoln Center Library at 4. Free.

Tuesday, November 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; oboist Joseph Robinson. Haydn's Oboe Concerto, Strauss's "Alpine" Symphony. Avery Fisher Hall at 7:30. $7.50–$35.

TAFELMUSIK QUARTET—Works by Billings, Foster, Borden, Bogatko, Glinsky, Lieberson. Merkin Concert Hall at 2. $8.

GROUP FOR CONTEMPORARY MUSIC, Morton Gould conductor; with oboist James Ostryniec. Music of Gould, Peterson, Revueltas, Wuorinen, Sollberger. Merkin Concert Hall at 8. $8.

LEONARDO GALA, pianist. Works by Chavez, Villa-Lobos, Ginastera; 20th-century music from Cuba, Puerto Rico, Guatemala, Peru, Chile, and Uruguay. Symphony Space at 8. $5.

MUSICAL ELEMENTS—With Paul Sperry, tenor. Works by Beaser, Lerdahl, Foss, Takemitsu, Marshall. 92nd Street Y at 8. $10.

ELISE WITT AND SMALL FAMILY ORCHESTRA—See 11/3.

MARLOW FISHER, violist. Music of Cowell, Kibbe, Riley, Corigliano, Riley, Carter, Kauffmann. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

BRAUCHLI-ELIZONDO DUO, clavichordists. Works by Soler, Blanco, Olivares, Bach, Mueller. Casa de España, 314 E. 39th St. (689-4232). Free.

DA CAPO CHAMBER PLAYERS—Music of Tower, Perle, Adolphe, Godfrey, Schoenfield. Trinity Church, Broadway at Wall St., at 12:45. Free.

JAMES R. LAWSON, carilloneur. Works by Gershwin, MacDowell, Copland, Bernstein, Ellington. Riverside Church, the Drive at 122nd St., at 12. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 10/27 at 7:30: *Le Nozze di Figaro,* Levine conducting; Griffel, Erickson, von Stade, van Dam, Hampson. 10/28 at 8: Verdi's *Aida,* Santi conducting; Arroyo, Bumbry, Giacomini, MacNeil, Plishka. 10/29 at 8: Puccini's *Tosca,* Navarro conducting; Marton, Domingo, Pons, Tajo. 10/30 at 7:30:

First performance of Strauss's *Der Rosenkavalier,* Tate conducting; Tomowa-Sintow, Fassbaender, Hendricks (debut), Ichihara (debut), Korn. 10/31 at 8: *Aida;* same as 10/28, except Giaiotti for Plishka. 11/1 at 1:30: Mozart's *Le Nozze di Figaro;* same as 10/27; at 8: *Tosca;* same as 10/29. 11/3 at 8: *Aida;* same as 10/28. 11/4 at 7:30: *Der Rosenkavalier;* same as 10/30.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 10/28 at 8: Verdi's *La Traviata,* Varon conducting; Munro, Thomsen, Fazah. 10/29 at 8: Prokofiev's *The Love for Three Oranges,* Keene conducting; Walker, Castle, Evans. 10/30 at 8: Massenet's *Cendrillon,* Bernardi conducting; Esham, Mills, Beer. 10/31 at 8: Gounod's *Faust,* Siciliani conducting; Hynes, Iauco, Leech. 11/1 at 2: Puccini's *Madama Butterfly,* Keene conducting; Davis, Bunnell, Stewart; at 8: Boito's *Mephistofele,* Keene conducting; Ginsberg, Dworchak, Theyard. 11/2 at 1: Strauss's *Die Fledermaus* (in English), Pallo conducting; Cummings, Woods, Theyard; at 7: Puccini's *La Bohème,* Bergeson conducting; Jonason, Sparrow, Grayson. 10/4 at 8: *The Love for Three Oranges;* same as 10/29.

Other

AMATO OPERA—Thru 11/23: Bizet's *Carmen;* 10/31, 11/1, 11/8, 11/14, 11/15, 11/21, 11/22 at 7:30; 10/26, 11/9, 11/23 at 2:30. 319 Bowery at 2nd St. (228-8200). $10. 11/2 at 2:30: A special gala benefit honoring the Brazilian composer Antonio Carlos Gomes, with highlights from several of his operas. $20 includes a buffet luncheon with champagne.

COOPER OPERAWORKS—Mozart's *The Impressario* and Haydn's *La Canterina.* Our Lady Queen of Martyrs Catholic School Auditorium, 91 Arden St. (195th St. and Broadway; 942-9189). 10/30, 11/1, 11/6, 11/8 at 8. $7.50.

HIN UND ZURUCK (*There and Back*) by Hindemith, on a double bill with Argento's *A Water Bird Talk.* American Chamber Opera Company; fully staged, with an orchestra. Marymount Manhattan Theater, 221 E. 71st St. (781-0857). 10/30, 10/31, 11/1 at 8. $10.

MADAMA BUTTERFLY, by Puccini. Trinity School, 101 W. 91st St. 11/2, 11/4 at 8. $5.

PRINCESS IDA, by Gilbert and Sullivan. Faith Methodist Church, Castleton and Heberton Ave., Port Richmond, Staten Island (727-0467). 10/31, 11/1, 11/7, 11/8 at 8; 11/2 at 3. $7.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 11/16. Tickets, $5–$40. 10/28 at 8: *A Wedding Bouquet; Monotones; Les Patineurs.* 10/29 at 8: *Arden Court; Esteemed Guests* (New York premiere of Mark Morris's work); *Kettentanz.* 10/30 at 8: *Reflections; Passage; Confetti; Force Field.* 10/31 at 8: *Arden Court; Esteemed Guests; Kettentanz.* 11/1 at 8; 11/2 at 2 and 7:30: *La Fille Mal Gardée.* 11/4 at 8: *Parade; Secret Places; The Gardens of Boboli* (New York premiere of Mark Haim's work); *Kettentanz.* 11/5 at 8: *Parade; Round of Angels; Valentine; Cloven Kingdom.*

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Through 12/30. 10/28 at 7; 10/29, 10/30, 10/31, 11/1 at 8; 11/2 at 2: Belgian dancer-choreographer **Anna Teresa de Keersmaeker** makes her New York debut with three other dancers in *Rosas Danst Rosas,* a work placing everyday movement within a formalist structure. $18 and $14. 30 Lafayette Ave. (718-636-4100).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—10/29, 30, 31, 11/1 at 8; 11/2 at 2: **Charles Moore Dance Theatre** premiere's the full-evening work *Traces,* a history of black American dance from plantation days to the present. Riverside Drive at 120th St. (864-2929). $7.50.

Other

ANDREW JANNETTI AND DANCERS—As part of American Music Week, the company presents the premiere of Jannetti's *Arrangements* to a score of several pianos by Francis Minarik, with Minarik performing live; five other works. Emanu-El Midtwon Y, 344 E. 14th St. (431-7313; 673-2207). 11/1, 11/2 at 8. $7.

BALLET GRAN FOLKLORICO DE MEXICO, the award-winning company of dancers, singers, and musicians, performs regional dances in colorful costumes. Colden Center, Queens College, Flushing, Queens (718-793-8080). 11/2 at 2. $15, $14, and $12.

GOLDEN JUBILEE GALA—Saluting the American Guild of Musical Artists on its 50th anniversary will be the largest assemblage of American dance companies ever on stage together (as well as numerous operatic talents): Alvin Ailey American Dance Theatre, American Ballet Theatre, Joffrey Ballet, New York City Ballet, Dance Theatre of Harlem, Martha Graham Dance Company, Mummenschanz, and major companies from Boston, Chicago, San Francisco, Dallas, Houston, Pittsburgh, and elsewhere. Dance performances conducted by the City Ballet's Robert Irving. Hosted by Beverly Sills. Tickets $25–$500 (some include Jubilee Supper). 11/3 at the New York State Theater (265-3687; 870-5570).

HARRY—Senta Driver's company presents two new collaborations, *Video 5000* (with Dennis Diamond) and *Semi Formal* (with David Carl Robinson). 10/28 at 7:30; 10/30, 11/1 at 8: *Video 5000, Survivors (The Black Trio), Semi Formal;* 10/29, 10/31 at 8; 11/2 at 2: *Video 5000, Secret Kindnesses, Semi Formal.* Joyce Theater (242-0800). $15.

JUBILATION! DANCE COMPANY, led by Kevin Jeff, celebrates its fifth-anniversary season. 10/30 at 8 (Opening night tribute to Bernice Johnson); 11/1 at 2 and 8; 11/2 at 4 (Gala benefit, includes reception and preview of a work-in-progress by Michael Peters; tickets $35). Aaron Davis Hall, City College, 134th St. and Convent Ave. (279-4200). $12, $10.

KATE JACOBS AND TRACI PARKS—*Louise and Mary Invent the Future,* a new work danced and choreographed by Jacobs and Parks, tells of the search for romanticism in everyday life through dance, drama, and film. Ethnic Folk Arts Center, 179 Varick St. (691-5788; 620-4083). 11/1, 11/2, 11/3 at 8:30. $6.

MIMI GOESE—A "multimedia playground of disasters," including the premieres of *Tin Foil Sandwich* and *Voodoo Children.* Performance Space 122, 150 First Ave. (477-5288). 10/31, 11/1, 11/2 at 9. $6.

A NIGHT OF PREMIERES/OCT.—Choreographers' showcase, featuring Sandra Benson's *One on One,* Hilary Easton's *Queen for a Night,* Jeff Lapore's *Fish Dreams,* Lisa Margot Kramer's *Naked Tree,* Shawn McQuate's *Walking,* and Victoria Bassett's *Fractiles.* Middle Collegiate Church, 50 E. 7th St. (228-8108). 10/31, 11/1 at 8. $6.

NEW SOLE SISTERS, a jazz-tap revue by Jane Goldberg, who appears with Frances Nealy, Brenda Bufalino, Josephine McNamara, Harriet Browne, Sarah Petronio, Dianne Walker, Jenny Lane, Mabel Lee, and others. La Mama, 74A E. 4th St. (475-7710). Through 11/2, Wed.–Sun. at 7:30. $10.

NORTH/SOUTH DANCE FESTIVAL—Jim Self in *Tuscaloosa;* the multi-ethnic Berrunto Dancers; Brazilian choreographer Ricardo Viviani with Cheryl Hartley. Taller Latinoamericano, 19 W. 21 St. (255-7155). 10/30 at 9. $8.

REBECCA KELLY DANCE COMPANY—Premiere of *First Light, Moving Violations,* and *Abhra,* all by Kelly, and the revival of *Night Migrations.* Symphony Space, Broadway and 95th St. (864-5400). 10/30, 10/31, 11/1 at 8; 11/2 at 3. $10.

SEX & DANCE—Erotic dance from pas de deux to mud wrestling, a two-week festival curated by Barry Laine. 10/30, 10/31, 11/1, 11/2 at 8: *Swan Lake* (Act II); *Post Coitum Omne Animal Triste* (excerpt); *Reckless Reason; Dark New Light.* 10/31, 11/1, 11/2 at 11: *The Sensuous Couple; Blood and Eggs; Blue Flame; Fragile Anchor* (excerpt). Dance Theater Workshop's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $7.

SUE BERNHARD DANCE WORKS—Premiere of three by Bernhard: *Perpetual Origin,* music by Richard Shulman; *Blood,* music by Tom Pile; *Wind, Layers, Shadows,* music by Samuel Barber. Nikolais/Louis DanceSpace, 33 E. 18th St., 7th floor (924-0077). $7.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

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BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.-Fri. noon-3:30. Br. Sat.--Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** **No credit cards.**

5 & 10 NO EXAGGERTATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940's style ent. Wed.-Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.-8lb. lobsters. Res. sug. L Mon.-Fri. 11:30-5. Buffet Br Sat.-Sun. 11:30-5. D daily 5-11. Private parties for 10-400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.-10 p.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.-Fri. 7:30-10. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.-Fri. noon-11 p.m., Sat. 4-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. noon-3. D Mon.-Sat. 5-11:30, Sun. 3-11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon-11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11:30. Ent. Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8-2. L & D daily noon-10 p.m. Br Sat.-Sun. 9-4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.-Fri. noon-3. D daily 5-11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** **AE, MC.**

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BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

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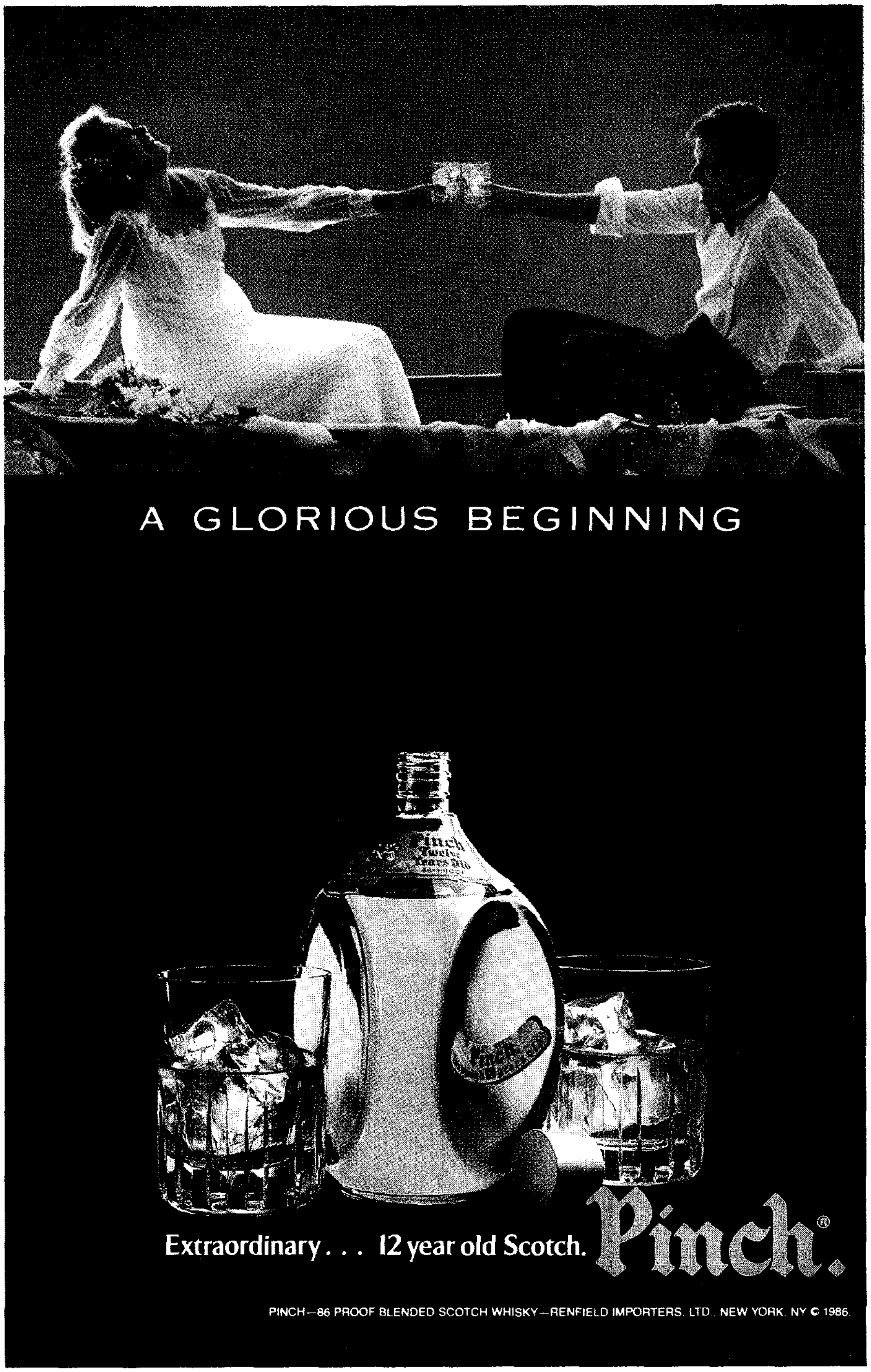
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RESTAURANTS

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 5:30-10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.-Fri. noon-2:30, Sat. to 3. D daily 5-midnight. Private parties for 8-10. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30-10:30, Fri.-Sat. to 11, Sun. noon-10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** **AE.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon-3. D daily 5-11. Private parties for 50. **(M)** **AE.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.-Fri. 11:30-4:45. Br Sat.-Sun. 11:30-4:45. D daily 4:45-1 a.m. S daily 1 a.m.-2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thurs. 3-11, Fri. 3-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd-34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 11/29, wild game festival. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. 5:30-1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.-Fri. 11-9, Sat.-Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th-20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.-Fri. noon-5. Br Sat. noon-5. D Mon.-Sat. 6-11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon-5. D daily 5-midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.—

Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** ***Bar Room:*** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, *Sichuan style jumbo shrimp, crispy whole fish.* Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.––Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.––Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30.

D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

EVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

ELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

ONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

E PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

E TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

HE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

IAURICE—118 W. 57th St., *in the* Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

'LAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

'EGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

'EGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

'OSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

'HE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

HEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

'ERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L

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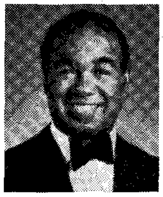

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Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tues.–Sun. 6–11. S Tues.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

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BORDER CAFE—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, sauteed shrimp southwestern, quesadilla. No res. D daily 5:50–midnight. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: ragout of fresh vegetables & sweetbreads, braised game hen with tarragon & wild mushrooms, poached Nowegian salmon with steamed asparagus garnished with dill & capers. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

LEFT BANK—442 Amsterdam Ave., bet. 81st–82nd Sts., 362-4429. Casual. French/Continental. Spcls: duck with lingonberry sauce, rack of lamb, bouillabaisse. Res. sug. D only Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Ent. Tues.,Fri.,Sat. **(M)** **AE, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: leg of lamb with roasted garlic & fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna & swordfish. Res. sug. Open Tues.–Sun. for B, L, tea & D from 8 a.m.–11:30 p.m. Closed Mon. **(M)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Tues.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

ABBRACCIAMENTO—2200 Rockaway Parkway, 718-251-5517. Casual. Italian/American. Spcls: veal Valdostana, seafood platter, prime steak. Res. nec. L Mon.–Sat. noon–3. Br Sun. noon–3. D Mon.–Thurs. 3–11, Fri.–Sat. to midnight, Sun. to 10. Pianist nightly. Valet parking. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

VIP YACHTS—Tampa – Pier 2, Sheepshead Bay, 718-934-1014. Jacket required. Continental. Spcls: prime roast with bordelaise sauce, chicken cordon bleu with bechamel sauce, filet of sole with lobster sauce. Res. nec. D cruise boards Fri. at 8, Sat. at 7, Sun. at 5. Sun. Br cruise boards at 11 a.m. Closed Mon.–Thurs. Private parties for 150. Ent. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

MASKS, STAMPS, AND EXTRAVAGANZAS—The **Halloween Parade in the Village** begins at 6:30 p.m. on 10/31, at West St. and W. Houston St.—that's *really* way over west!—then wends its wacky and wonderful way east on Houston to Sixth Ave., north to W. 10th, east to University Pl., thence north to Union Square at 14th–17th Sts. for wind-up celebrations. Sometimes its hard to tell the participants from the spectators at this annual event . . . The **Eger Holiday Fair,** a traditional Scandinavian festival 11/1, 9–5, at the Eger Lutheran Homes on Staten Island at the corner of Rockland and Manor Rds. (718-979-1800): handmade items, home-baked goods, plants, cheeses, a holiday gift shop, jewelry, Norwegian open-face sandwiches, raffle prizes, and more . . . **Halloween '86** is a block party on East 10th St. from First to Second Aves. Three dance bands, playlets and cabaret performers, costumes and prizes, fireaters and witches and clowns—all to benefit the Theater of the New City's new-home project. Pandemonium is promised (see above). $10 (254-1109) . . . The **National Postage Stamp Show** begins 10/30 at the Seventh Regiment Armory (Park Ave. and 67th St.) and continues through 11/2. There will be over 200 booths of stamp dealers and foreign-government postal administrations. 10/30, noon to 7 p.m.; 10/31, 11 a.m. to 7 p.m., 11/1, 10 a.m. to 6 p.m.; 11/2, 11 a.m. to 5 p.m. $3, children under 14 free when with an adult; Sun. is family day, when admission for each brood is just $3 . . . The **New York Public Library's 14th Annual Giant Bazaar** 11/2 from 10:30 a.m. to 5 p.m. will feature books, magazines, scores, sheet music, scrapbooks, librettos, records, posters, prints—the works. Autographs are a big item, too, and an extra $2 with your purchases will buy you Swoosie Kurtz, Shelley Winters, Jose Ferrer, Alexander Gudonov, Polly Holliday, Beatrice Straight, or Ruth Warrick. Amsterdam Ave. at 65th St., Lincoln Center Plaza; $3, to benefit the Library Performing Arts Research Center . . . West Park Presbyterian Church, Amsterdam Ave. and 86th St., will host a benefit **Renewal Festival** on 11/1 from 10 a.m. to 4 p.m. (rain or shine). Clothing, household items, furniture, books, gourmet foods, and a "silent" antiques-and-services auction. Donations will benefit the church's renewal projects . . . The **New England Holiday Festival of Arts and Crafts,** featuring artists from all over the area, as well as New York and Pennsylvania, will be held 11/1 from 9 a.m. to 4 p.m. at 625 Bridgeport Ave., Milford, Conn. All artwork and crafted items will be on sale. Free.

LIBERACE, THE ROCKETTES, AND THE DANCING WATERS—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). 10/28, 30, 11/1 at 2:30 and 8; 10/29 at 8; 11/2 at 3. Evenings $22.50, $27.50; matinees $20, $25.

CALENDAR NOTES—Admissions directors from 25 schools—Wellesley, Connecticut College, Antioch, Cornell among them—will be at the **92nd Street Y College Expo,** 11/2, 1:30–6 at the Lexington Ave. headquarters. It's a free open house for high-schoolers and their parents, where they can ask questions, pick up literature, and take part in workshops such as "Cults on Campus" and one on the S.A.T.'s. Free, of course (427-6000) . . . **Paris: Yesterday and Today** is an open and free conference, 10/29, 9:30–5, at Brooklyn College Student Center, Campus Rd. and E. 27th St. (718-780-5847). A variety of topics and speakers include Henri Peyre and "Paris Between the Wars," Jean Vallier and "Paris and Film," Andre Maman and "Paris and Politics" . . . New notions in animal housing is the fundraising focus at a **cocktail party for Bide-a-Wee,** 11/3, 6–8, at Tavern on the Green. Crafted homes for birds, cats, and dogs—some of them pretty upscale—will be on exhibit at "A Night of Animal Manors"; $80 (683-4023) . . . Three ideas with Halloween in mind: The **Cathedral of St. John the Divine celebration** includes "Halloween High Jinks," 10/31 at 8, with "nightmarish organ music, ghoulish theatrics," a procession, and performers including Paul Halley and Jonathan Dimmock; $5. 11/2 at 7, in an All Souls Day concert, Mr. Halley will conduct the Cathedral Choirs in Durufle's *Requiem*; free. See also Concerts, page 137, for an 11/1 event. All at Amsterdam Ave. and 112th St. (316-7563) . . . **The Lighter Side of Darkness,** a "mischievous collection of devilish fare," is the notion of The Open Book, the readers theater ensemble, at the Lincoln Center Library, 111 Amsterdam Ave., 10/28, 29 at 4. The free programs will include Dickens's "Captain Murderer" and Turgenev's "Bubnoff and the Devil" as dramatized by Marvin Kaye. There'll also be an anthology of ghost tales and fantasy . . . The **Phoenix Ensemble's "Masked Murder" party** is by way of being a fundraiser for the group's aim of developing new American plays through the ensemble process. It's at the Mussavi Arts Center, 623 Broadway, 10/31 at 9, and for $15 you get to help solve the enacted murder by quizzing suspects and examining clues as they're discovered. Also dancing, refreshments, a costume contest, and prizes (206-9140).

THE WRITER AGAINST THE WORLD—Chaim Potok will lecture on this topic at the Village Gate (160 Bleecker St.) on 11/3 at 7 p.m. ($25, including a reception; $10 in advance, from the Educational Alliance West; 420-1150) . . . 10/29 at 6:30, "Hail to the Chief: Writing About the President" presents author **Robert Caro,** who will lecture on "Power, Politics—and Lyndon Johnson." The speaker 11/5 will be Ted Morgan, on "FDR: Biography as the Revelation of Character." This series is at the New-York Historical Society (170 C.P.W.; 873-3400, ext. 23 or 42). $5 . . . **Ethan Mordden** will read from his new collection, *Buddies,* in a series of gay- and lesbian-literature readings at A Different Light (548 Hudson St., between Charles and Perry Sts.; 989-4850). 11/4 at 8 p.m.; free . . . "The Act of Reading" is a series of forums on the poetics of literature and film. **Reading a Poem,** on 10/30 from 5 to 7 p.m., features Harold Bloom, Anne Ferry, and Michael Riffaterre; moderator, Denis Donoghue. Top of the Park, Loeb Student Center, 566 La Guardia Pl. (598-3318); free . . . Charles Kuralt will moderate a literary panel over luncheon at the New York Public Library (Fifth Ave. at 42nd St.) on 11/4 from noon to 2:30 p.m. The subject will be **"American Perspectives: A Discussion of Where We Came From, Where We Are,"** with Rita Mae Brown, Pat Conroy, J. Anthony Lukas, and Cynthia Ozick talking about whether TV's homogenized voice is destroying the individual regional "local color" in the work of American writers. This forum is presented by the Friends of the New York Public Library to raise funds. $75 (930-0501) . . . Elizabeth Hardwick will introduce **Mary McCarthy,** who will read from her own work (most recent: *Occasional Prose*), at the Donnell Library Center, 20 W. 53rd St., 10/27 at 6. **Howard Moss** and **Mark Strand** will read at the Guggenheim Museum (Fifth Ave. at 89th St.) 11/4 at 7 p.m. Moss's 1972 *Selected Poems* won the National Book Award; Strand's most recent book is *Mr. and Mrs. Baby and Other Stories*, and he's a fellow of the Academy of American Poets, which sponsors this free series. Joseph Brodsky will introduce . . . **Jeannette Haien** is a concert pianist turned writer, and on 10/29 she'll be reading from her first novel, *The All of It* (Godine), a story set in Ireland. You can meet the author at 7:30, at Books & Company, 939 Madison Ave., 74th–75th Sts.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Mon–Fri. at 1:30 and 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5 p.m.; Sun. 1, 2, 3, 4, 5. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

THE SOHO GALLERIES, a tour sponsored by the Castillo Center (505-0170). 11/1, 1:30–5, visit the art galleries with Elena Borstein and Hazel Daren. $30 (in advance).

NEW YORK WALK-ABOUT—Murray Hill: "Remnants of a Gilded Age"; 11/2 at 11 a.m. or 2 p.m., meet on NW corner of Madison Ave. and E. 34th St. . . . 11/2 at 11 a.m. or 2 p.m.: **Historic New York: "Where It All Began";** meet at Wall St. and Broadway in front of Trinity Church. (582-2015 weekdays; 914-834-5388 weekends or evenings). Each, $5.

BROOKLYN'S GOLD COAST—A tour with the Prospect Park Environmental Center (718-788-8500). 11/1 at 1, meet John Murir and Evelyn Ortner at the Prospect Park Picnic House, Third Ave. and Prospect Park West, Brooklyn, for a look at unique Park Slope architecture. $2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). **The World of Bloomingdale's:** 10/30, 5:30–7:30, learn how Bloomingdales's designers explore exotic markets for merchandise and ideas, and see some of the most famous model rooms in the world with furniture fashion director Barbara Deichman. $10.

UPPER EAST SIDE HISTORIC DISTRICT—A walking tour of the area, featuring chats with members of the community. **Adventure on a Shoestring** (265-2663). 11/2 at 3, meet at the SE corner of 59th St. and Fifth Ave. $5.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Engineering New York:** A series that studies the working methods and functions of engineers on construction projects; $10 (must reserve): 10/28, 1–2:30, the offices of Irwin G. Cantor . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

BROOKLYN BIRD CLUB—Walk along Jones Beach and see loons, grebes, scotters, and finches; 11/1, must pre-register (718-788-4677, nights before 10 p.m.). $2.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/1, Forest Park, Queens. 11/2, Van Cortlandt Park, Bronx. Free.

HARLEM SIGHTS AND SOUNDS II—A "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 11/2 at 8:45 a.m. (rain date, 11/9), tour the architectural and historical landmarks of Harlem, including Sugar Hill, Strivers Row, the Morris-Jumel Mansion, and Marcus Garvey Memorial Park. The tour will also stop for lunch at Sylvia's, one of the area's most famous restaurants, and have a farewell toast to the 1986 cycling season. Meet at NE corner of Columbus Circle (59th St. and Central Park West). Return about 5 p.m. $12, or $22 for two; in advance, $9 and $17 (595-5542 or 222-2243). Prices do not include food.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.-Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30-midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Wetland walks, Sun. at 1, and first Wed. of each month at 10 a.m., $1; woodland walks, last Wed. of each month at 10 a.m., $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.-noon; free.

SOUTH STREET SEAPORT MUSEUM—On alternate Thursdays, an early-morning walk around the Fulton Fish Market, at its busiest hour, from 6 (669-9416 to reserve); $12, including a chowder breakfast to wind up . . . Harbor excursions on the Andrew Fletcher and the De Witt Clinton (406-3434); $7 and $5 at the pier . . . Also, 3 guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration of the tall ship *Wavertree,* and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse at Pier 16; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.-Fri. at 10 a.m. $5.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, (718) 287-3400. Manhattan, 397-3091. Queens, (718) 699-4204. Staten Island, (718) 442-1304.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

STEPS—17th Annual New York City Marathon 11/2 at 10:30 a.m.: Over 20,000 runners of all ages, including seven-time women's champion Greta Waitz and two-time men's champion Orlando Pizzolato, are expected to compete in one of the world's most prestigious running events, sponsored by the New York Road Runners Club. This 26.2-mile, five-borough race begins at the Staten Island toll plaza of the Verrazano Bridge and ends in Central Park at Tavern on the Green (67th St. and C.P.W.). Prime locations to cheer the marathoners are Fourth Ave. in Brooklyn from 92nd St. to 4th St.; in Queens at 51st St. and Vernon Dr.; in the Bronx at 138th St. from Alexander to Third Ave.; and in Manhattan along upper First Ave. and along Central Park South. Call 860-4455 for further information.

BASKETBALL—Knicks (Madison Square Garden-Arena; 564-4400): 11/1 at 7:30 p.m.: Knicks vs. Chicago. $8-$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 10/31 at 7:30 p.m.: Nets vs. Knicks. $6-$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/1, Long Island Handicap; 11/1, Stuyvesant Handicap; 11/2, Pilgrim; 11/4, Knickerbocker Handicap.

FOOTBALL—Giants: 11/2 at 1 p.m. vs. Dallas. Giants Stadium, East Rutherford, N.J. (201-935-8222). Sold out.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 11/2 at 8:30 vs. Winnipeg. $9-$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 10/30 at 7:35 vs. Islanders; 11/1 at 7:35 vs. Buffalo. $10-$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 11/1 at 7:05 vs. Winnipeg; 11/4 at 8:05 vs. Washington. $16-$26.

CHILDREN

HAUNTED GREENHOUSE at the New York Botanical Garden—Enid A. Haupt Conservatory (Southern Blvd. and Mosholu Pkwy., Bronx; 220-8773). 10/31, 6 p.m.-9 p.m.: Children can visit a scary haunted house, be entertained by clowns, have their palms read by a fortune teller, and eat yummy refreshments. Adults, $3; children, $1; parking fee, $3.

HALLOWEEN PARTY! at the After-School Center (1047 Amsterdam Ave.; 316-7530). 10/31, 4-7:30: Children are invited to attend this special event to play games, win prizes, and eat food. $1, admission (additional charges for games and food).

THE WRIGHT BROTHERS at the Triplex, Borough of Manhattan Community College (199 Chambers St.; 618-1980). 11/1 at 1: A program of inventive juggling, mime, and acrobats especially for children. $4.

WONDERFUL SKY at the Hayden Planetarium (C.P.W. at 81st St.; 769-3299). 11/1 at 10: Children ages 2-6 can learn about rainbows, sunsets, and twinkling stars with a teacher/host who will lead them in a program of education and entertainment. Adults, $3.75; children, $1.50.

LITTLE IS BIG: A TALE OF PEACE by the Shadow Box Theatre at the Hunter College Playhouse (695 Park Ave.; 724-0677). 11/2 at 1: With the magic of colorful shadow puppets children can see how conflicts can be resolved creatively and non-violently. Adults, $25; children, $10. Proceeds will go to various charities.

AFRICAN MASKS at the Studio Museum in Harlem (144 W. 125th St., 864-4500). Every Tues. through 11/25 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary school pupils can discover the many ways masks have been used in West African societies, by viewing slides and handling authentic masks. Call for reservations and fee.

IN THE PICTURE at the Jewish Museum (1109 Fifth Ave.; 860-1888). 10/27-12/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation, and hands-on activities. Adults, $4; children and seniors, $2. Admission is free, Tues. evenings 5-8. Hours: Sun., 11 a.m.-6, Mon., Wed., and Thu., noon-5 p.m., and Tues., noon-8.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES, a musical revue about coping with divorce, will be presented by Theatreworks/USA at the Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 11/1 and 11/8. Sun. at 12:30, 11/2 and 11/9. $9, $12.

HANDS-ON GIANT MARIONETTE EXHIBITION at the Market (Citicorp Center, 153 E. 53rd St.; 559-2330). Through 10/31, 7 a.m.-11 p.m.: Children will have the chance to manipulate over 30 marionettes of all sizes. Free.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 11/1, 11/2 at 11 and 1: "The Magic Pot," by the Yuppets. $3.

THE LEGEND OF SLEEPING BEAUTY, by the Seventh Sign Theatre Co., at Good Shepherd-Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children can see a new version of this classic story, written and directed by Anthony Osnato. Children $5; adults $3.

ALADDIN AND HIS WONDERFUL LAMP, by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., through 11/22 and Sun., 11/23 at 1 and 3:30. Children $4; adults $5.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.-Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

CIRCUS IN THE WIND presented by Arena Players, at Second Stage (296 Route 109, East Farmingdale; 516-293-0674). Every Sat. and Sun. at 1 p.m., 11/1-11/9. Children of all ages can participate in this play. $4.

PINOCCHIO will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Presented Sat. and Sun. 11/1 and 11/2 at 1 and 3:30. Also, 11/8 and 11/9 at 1 p.m. only. $4 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring magicians Torkova and Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1: *The Funzapoppin' Magic Show.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.

CITY OF NEW YORK PARKS AND RECREATION—At the **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.-Fri., 10:30 a.m. and 12 noon. $2.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 11/1 and 11/2 at 1:30 and 3: "Go Fish"—Children can create their own fish pond, fishing rod, and fish to catch while they learn about fish anatomy; 11/1 at 1, 2, and 3: The Penny Jones Puppet Co. will present *Peppi and the Pop-up Dragon,* a participatory puppet play for ages 6-9. Hours: Tue.-Fri. 1-5; weekends, 11-5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

NEW YORK PUBLIC LIBRARY—Free film program at the Chatham Square branch (33 E. Broadway; 964-6598). 10/29 at 4 and 11/1 at 2:30: *Irene Moves In,* for ages 8-10 and *Kind-Hearted Akim,* for ages 5-10. (reservations necessary).

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 12/30. Adults, $4; seniors, $3; and children, $2. Hours: 10-5 daily.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (940 Richmond Terrace; 718-273-2060). 10/31, 5 p.m.-7 p.m.: "Halloween Haunt"—Children can visit a haunted house, play the Ghost Race, hear haunted tales, be in a costume parade, and decorate a pumpkin. Adults, $1; children, $6 (reservations required). 11/1, 11 a.m.-5 p.m.: "Art Workshop"—Children, ages 5 and up, can create wall scapes with artist Nancy Bonoir in the Activity Space. 11/4: "School's Out"—The museum will be open 11 a.m.-5 p.m. to celebrate Election Day; at 1 and 3: Folk musician Lydia Adams Davis will present her collection of lively, original children's folk songs. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th- and 9th-graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.-Fri., 2-5, Sat. and Sun., 11-5. $2.

SPECIAL EXHIBIT—"Made for New York: Antique Toys," from the Lawrence Scripps Wilkinson Collection. Children can view one of the most distinguished collections of its kind in the nation, with historical toys organized by themes of transortation, dolls, banks, board games, and New York daily life, at the New-York Historical Society (170 C.P.W. at 77th St.; 873-3400), through 3/1/87. Hours: Tues.-Sat. 10-5 and Sun. 1-5; Adults, $2; seniors, $1.50; children, $1.

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/29, Chris Garone Trio. 10/30, Louise Pecoraro Trio. 10/31,11/1, Michael Hashim Band. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 10/29, Safety Games; Dressed to Kill. 10/30, Donna Christy; Look Left. 10/31, The Dragons; Lovie Max and the Heart Attacks. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/2, Modern Jazz Quartet. 11/4–9, Wayne Shorter Quintet. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 11/1, Richie Beirach with Ron McGuire. Sets from 9:45. **AE, CB, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Every Wed. from 7:30–11:30, jazz-violinist Linda Fennimore. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 11/2, The Charles McPherson Quartet. 11/4–9, Carrie Smith. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/2, Ron Carter Quartet featuring Sir Roland Hanna. 11/3, Les Paul Trio. 11/4–9, David Grisman Quartet and special guest Svend Asmussen. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/15, singer Jerry Sheldon, Mon.–Sat. at 8, followed by singer Michael McAssey at 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/29–31, Ron Mathews. **Upstairs:** 10/31 at 8 & midnight, The High Heeled Women, followed by Celeste at 10. 11/1 at 8, Nina Murano, followed by Cabaret at 9:30, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 10/29–11/1, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 10/29, Frank Vignola and Ken Peplowski. 10/30, Ronny Whyte. 10/31, The Cheap Dates Holloween Haunt! Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/29, Kati Mac. 10/30, Li Mann Wired; Rockaholics. 10/31, Lucky 7 and the Shane Gang Costume Party. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 11/1, pianist Vladimir Shafranov with Rufus Reid on bass. 11/2,3, pianist Esther Blue. 11/4–8, pianist Lou Levy with Michael Moore on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/23, raconteur and renaissance man, Jonathan Schwartz in *Mostly Hart*, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/30 at 8:30 & 11, The Dave Tofani Band. 10/31, 11/1, Denny Morouse with Hiram Bullock, Kenny Kirkland, Richie Morales, Paul Socolow, and Roger Squitero. **AE, CB, DC, MC.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/29, Black Uhuru with Duckie, Puma and Junior; The Soul Syndicate featuring Earl China Smith. 10/31, Dead Boys; Smashed Gladys; Angels in Vain. 11/1, Robyn Hitchcock and the Egyptians. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 11/2, King of the Omniverse - Sun Ra Arkestra. 11/3, Connie Crothers; Lenny Popkin Quartet. 11/4–9, Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 11/1, jazz/rock/blues violinist and singer Noel Pointer. 11/4–8, Ibis. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/29, Kristi Rose and the Dying Breed; The Yuhboys. 10/30, Dogmatics. 10/31,11/1, Lil Queenie. 11/2, Paul Metsa. 11/4, J.J. Jumpers; Victor Lesser Band. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 10/29,30, Don Coates. 10/31,11/1, Lance Hayward alternating with Don Coates. 11/2–4, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/2, Richard Cole Quintet featuring Bobby Enriquez. 11/3, Mel Lewis Jazz Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 11/2, The Micky Bass Group with Carter Jefferson. 11/4, singer Dennis Llewellyn. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 11/2, The Shirley Horn Trio. 11/4–9, Chet Baker. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 11/1, pianist Jack Wilson with Ed Schuler on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/29, Timbuk 3. 10/30, Kristi Rose; Bottle Caps; Last Round Up. 10/31,11/1, Asleep at the Wheel. 11/2, Tailgators. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 11/2, master mentalist Max Maven, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. 11/4–9, Barry Sobel with special guest Ron Robertson. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/2, John "Mr. Energy" Bizarre, Richie Minervini, Steve Rizzo, Hiram Kasten, Danny Curtis. Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel), 753-1066. Mon.–Fri. pianist Johnny Andrews 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 10/29, magician Imam and comedian Terry Day. 10/30, magician Torkova and Terry Day. 10/31,11/1, Special Halloween Shows with magicians Imam, Devlin, Eric DeCamps, comedian David Charnee and singer Pamela Smith. 11/4, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 11/2, Jon Hayman, Paul Kozlowski, Liz Winstead. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 12/31, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. 10/30, Willy Rosario, Los Bravos. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10-4 a.m. & Fri. 8-4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. Thru 10/30, The Girl from Ipanema - Astrud Gilberto. 10/31, Burning Spear. 11/1, Pe De Boi. 11/4,5, The World Sax Quartet and James Blood Ulmer's Odyssey Band. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Thurs.-Fri. at 11, Sat. at 11:30 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.-Sat. at 6:30 . . .Thru 11/1, Larry Adler, Tues.-Sat. at 9 . . .Thru 11/1, Late Night with Steve Ross, Wed.-Sat. at 11 . . . 11/4-15, Karen Akers. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . .John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Thru 12/6, singer-pianist Chris Barrett, Wed.-Thurs. 9-midnight, Fri.-Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 11/1 at 8, Diana Templeton; Tonnia Silicato at 11. 11/2 at 8, Tonnia Silicato. 11/3 at 8, John Ganzer. 11/4-6 at 8, Jon Soleather. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 10/29 at 8, Deborah Johnstone. 10/30 at 8:30, Sara Lovell. 10/31 at 8, Alice Levine with John Wallowitch; Jeff Passero with John Wallowitch at 10:30. 11/1 at 8, Jeff Passero; Valencie Lyles at 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Barbizon Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short returns, Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 11/15, dine and dance to Linda Lee Hopkins, and her five-pice band, Tues.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.-Fri. from 9:30-12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30-9, followed by Tina Devaron from 9-1 a.m. Susan Bradley plays Sun.-Mon. 5:30-9, followed by Nancy Marano from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/29, Rick McKay. 10/30-11/1, Julie Kurnit in *Night of 100 Rhinestones.* **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.-Sat. from 10 p.m.-2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.-Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.-Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Oct. 29

3:00/WNCN—Bach: Suite for Cello Solo #1 in G; **Beethoven:** Sonata for Piano #9 in E; **Zolenka:** Capriccio #5 in G.

WNYC—Ropartz: Sym #3.

4:00/WQXR-AM/FM—Haydn: Sym #37 in C; **Schubert:** Ov in c; **Liszt:** Rapsodie Espagnole.

5:00/WNCN—Bach: Sonata for Flute & Harpsichord #3 in A; **Liszt:** "Mephisto" Waltz #1.

6:00/WNCN—Debussy: Nocturnes: "Sirènes"; **Holst:** *Perfect Fool,* Op. 39: Ballet Suite; **Vivaldi:** Cto for 2 Violins, Harpsichord & Strings in c.

7:03/WQXR-AM/FM—A. M. Giuliani: Cto for 2 Mandolins in E; **Dvorák:** Nocturne for Strings.

8:00/WNCN—Schubert: Fantasia for Piano & Violin in C, Op. 159; **Berneville:** *De moi doleros vos chants.*

WNYC—Mozart: Rondo in a; **Dvorák:** Piano Qnt in A.

8:05/WQXR-AM/FM—Arnold: Ov from *Beckus the Dandipratt;* **Dodgson:** Cto for Guitar & Chamber Orch.

9:00/WNCN—Liszt: *Bénédiction de Dieu dans la Solitude;* **Bach:** Toccata & Fugue in d.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Rober Sherman, host.

Thurs., Oct. 30

3:00/WNCN—Verdi: *I Vespri Siciliani:* Ballet Music; **Falla:** Fantasia *Bética.*

WNYC—Beeson: Sym #1; **Piston:** Qt #2.

4:00/WNCN—Mozart: Divertimento in D; **Verdi:** *La Battaglia di Legnano:* Ov.

WQXR-AM/FM—Corelli: Cto Grosso in F, Op. 6, #12; **Weber:** Sonata #1 in F for Flute & Piano.

5:00/WNCN—Mozart: Sonata for Violin & Continuo in B-Flat; **Chopin:** Ballade #1 in g, Op. 23.

6:00/WNCN—Berlioz: "Roman Carnival" Ov, Op. 9; **Weber:** Variations on an Original Theme, Op. 9.

7:03/WQXR-AM/FM—Pergolesi: Concertino #5 in B-Flat; **Beethoven:** Piano Sonata #14 in c-sharp.

8:00/WNYC—Mostly Mozart Festival 1986. Highlights of pre-concert recitals.

8:05/WQXR-AM/FM—Wesley: Sym in D; **Coleridge-Taylor:** *Hiawatha's Wedding Feast.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Atlanta Symphony Orchestra. Robert Shaw, conductor; pianist Misha Dichter. **Rorem:** String Sym; **Beethoven:** Cto for Piano #3 in c, Op. 37.

Fri., Oct. 31

3:00/WNCN—MacDowell: *Woodland Sketches,* Op. 51; **Dohnányi:** Qt #2 in D-Flat, Op. 15.

4:00/WNCN—Schubert: Andantino Varié for Piano Four Hands in b, Op. 84, #1; **Vivaldi:** Cto for Flute, Strings & Continuo in D; **Liszt:** *Transcendental Etudes* #6 & #7.

WQXR-AM/FM—Mussorgsky: *A Night on Bald Mountain;* **Mozart:** Violin & Piano Sonata in e.

5:00/WNCN—Wagner: *Die Meistersinger:* Ov; **Chopin:** Scherzo #1 in b, Op. 20.

6:00/WNCN—Tartini: Cto for Flute in G; **Arne:** Sym #2 in F.

7:03/WQXR-AM/FM—Avison: Cto Grosso #12 in D; **Ravel:** *Pavane for a Dead Princess.*

8:00/WNCN—Suk: Four Pieces for Violin & Piano, Op. 17; **Mozart:** *Ave verum corpus.*

8:05/WQXR-AM/FM—Barbirolli: An Elizabethan Suite; **Bliss:** A "Colour" Sym.

9:00/WNCN—Copland: *Preamble for a Solemn Occasion;* **Grieg:** Cto for Piano in a, Op. 16.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; Jano Starker, pianist. **Webern:** *Passacaglia;* **Vivaldi:** Cto for Cello in D, Op. 3, #9.

Sat., Nov. 1

9:05 a.m./WQXR-AM/FM—Piano Personalities. Ruth Laredo, piano. **Scriabin:** Piano Sonata #7 in F-Sharp; **Ravel:** *Bolero.*

10:00 a.m./WNCN—Vivaldi: Cto for Recorder in a; **Bach:** Suite #2 in b; **Beethoven:** Country Dances for Orch.

10:04 a.m./WQXR-AM/FM—Mozart: Cto #2 for Violin in D; **Liadov:** *Baba Yaga;* **Czerny:** Etude Ballet Suite.

11:00 a.m./WNCN—Handel: *Water Music:* Suite; **Scriabin:** *Poem of Ecstasy;* Sym #4, Op. 54.

11:05 a.m./WQXR-AM/FM—Weber: "Jubilee" Ov; **Dvorák:** Suite in D.

12:00/WNCN—Fauré: Ballade for Piano & Orch, Op. 19; **Haydn:** Sonata for Violin & Piano #3 in E-Flat.

12:05/WQXR-AM/FM—Haydn: Cto for Oboe in C; **Nielsen:** *Aladdin:* Suite.

1:00/WNCN—Reicha: Trio for 3 Horns, Op. 82: Minuetto grazioso, Allegro scherzando; **Mozart:** Cto for Oboe in C.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Bellini:** *I Capuleti e I Montecchi* (Baltsa, Gruberova, Raffanti, Howell/Muti).

5:00/WNCN—Chopin: Scherzo #1 in b, Op. 20; **Mozart:** Cto for Piano #18 in B-Flat; **Mendelssohn:** Scherzo in e.

5:05/WQXR-AM/FM—Bach: Cantata #78: Duetto Allegro; **Haydn:** Adagio in F.

6:00/WNCN—Fauré: Ballade for Piano & Orch, Op. 19; **Puccini:** *Manon Lescaut:* Arias; **Haydn:** Sonata for Piano #59 in E-Flat.

7:00/WNCN—Beethoven: Sonata for Piano #6 in F, Op. 10, #2; **Various:** Songs & Dances of Cervantes's Time; **Grieg:** *In Autumn,* Op. 11.

9:00/WNCN—Saturday Night Opera. **Roussel:** *Padmâvati* (Horne, Gedda, van Dam. Toulouse Capital Orch/Plasson).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Eduardo Mata, conductor; Alicia de Larrocha, pianist. **Copland:** Three Latin American Sketches; **Schumann:** Piano Cto in a.

Sun., Nov. 2

9:00 a.m./WNCN—Handel: Cto for Organ #6 in B-Flat, Op. 4, #6; **Beethoven:** Grosse Fuge in B-Flat, Op. 133; **Bach:** Chromatic Fantasia & Fugue in d.

9:05 a.m./WQXR-AM/FM—Piano Personalities. Sviatoslav Richter, piano. **Beethoven:** Piano Sonata #7 in D; **Chopin:** Scherzo #3 in c-sharp; **Rachmaninoff:** *Etudes Tableaux,* Op. 33: #9, #5 & #6.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Introduction & Allegro, Op. 14; **Paganini:** Cantabile for Violin & Guitar.

11:00 a.m./WNCN—Dvorák: Sym #7 in d, Op. 70; **Bizet:** *Carmen:* March of the Toreadors.

12:00/WNCN—Beethoven: Qt #11 in f, Op. 95; **Handel:** Cto Grosso in b, Op. 6, #12.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; Andras Schiff, piano, Women of the Chicago Symphony Chorus. **Dohnányi:** Variations on a Nursery Song for Piano & Orch, Op. 25; **Debussy:** Nocturnes; **Tchaikovsky:** Cto for Piano #1 in b-flat, Op. 23.

3:00/WNCN—Poulenc: Sonata for Flute & Piano; **Auber:** "Fra Diavolo" Ov; **Mendelssohn:** Piano Trio #2 in c, Op. 66.

3:04/WQXR-AM/FM—The New York Philharmonic. Charles Dutoit, conductor; violinist, Glenn Dicterow. **Copland:** "Dance" Sym; **Barber:** Cto for Violin & Orch.

5:00/WNCN—Bach: *Arioso;* **Khachaturian:** Cto for Violin in d; **Chopin:** Waltz in D-Flat, Op. 64, #1.

6:30/WNYC—Rachmaninoff: Symphonic Dances; **Gould:** "Apple" Waltzes.

7:30/WQXR-AM/FM—Gershwin: *Rhapsody in Blue.*

8:00/WNCN—Rachmaninoff: Cto for Piano #1 in f-sharp, Op. 1; **Vivaldi:** *Credo;* **Dvorák:** Nocturne for Strings, Op. 40.

8:05/WQXR-AM/FM—Delta Opera House. **Mascagni:** *Cavalleria Rusticana;* **Leoncavallo:** *Pagliacci.*

9:00/WNCN—Respighi: *Fountains of Rome;* **Mozart:** Sonata for Violin & Piano in G; **Stravinsky:** *Roi des étoiles.*

Mon., Nov. 3

3:00/WNCN—Rimsky-Korsakov: Capriccio Espagnol, Op. 34; **Dowland:** *A Pilgrimes Solace 1612:* "Shall I Strive With Words to Move?"; **Haydn:** Sym #93 in D.

4:00/WQXR-AM/FM—Prokofiev: Piano Cto #1 in D-Flat; **Amon:** Qt for Horn, Violin, Viola & Cello in F.

5:00/WNCN—J. C. Bach: Sym in D, Op. 3, #1; **Pisendel:** Cto for Violin, 2 Oboes, Strings, & Bass Continuo in D.

6:00/WNCN—Haydn: Divertimento #2 in G, Op. 100; **Geminiani:** Cto Grosso in d, Op. 7, #4; **Haydn:** Andante & Variations in f.

7:04/WQXR—AM/FM—Schubert: Qt #9 in g.

8:05/WQXR-AM/FM—Gluck: *Don Juan.*

9:00/WNCN—Schubert: Rondo for Violin & Orch in A; **Vivaldi:** Cto for 4 Violins & Strings in B-Flat; **Mozart:** Qt #13 in d.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Andrei Nikolsky. **Tchaikovsky:** Piano Cto #1; **Prokofiev:** Excerpts from *Romeo and Juliet.*

Tues., Nov. 4

3:00/WNCN—Gounod: *Faust:* Ballet Music; **Various:** Recorder Music of Renaissance England.

4:00/WQXR-AM/FM—Franck: *Le Chasseur Maudit;* **Vivaldi:** Guitar Cto in D.

5:00/WNCN—Corelli: Cto Grosso in B—Flat, Op. 6, #5; **Smetana:** *Má Vlast:* "The Moldau"; **Bach:** Cto for Harpsichord #5 in f.

6:00/WNCN—Friedrich II: Sym #1 in G; **Weber:** *Der Freischütz:* Ov; **Telemann:** Cto Secondo in D.

7:00/WNCN—Haydn: Cto for Trumpet in E-Flat; **Kreisler:** *Liebesfreud.*

7:03/WQXR-AM/FM—Brahms: Sonata for Clarinet & Piano, Op. 120, #1.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor; pianist Alfred Brendel. **Sibelius:** Sym #3 in C, Op. 52; **Brahms:** Piano Cto #1 in d, Op. 15.

8:05/WQXR-AM/FM—Mozart: *Les Petits Riens.*

9:00/WNCN—Mozart: *Magic Flute:* Ov; **Bach:** Four-Part Chorales.

9:05/WQXR-AM/FM—The Philadelphia Orchestra. Semyon Bychkov, conductor. **Verdi:** *La Forza del Destino:* Ov.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 29–31 and November 3–4

2 **WCBS**
975-4321

4 **WNBC**
664-4444

5 **WNYW**
535-1000

7 **WABC**
887-7777

9 **WOR**
(201) 330-2153

11 **WPIX**
949-1100

13 **WNET**
560-2000

21 **WLIW**
(516) 454-8866

31 **WNYC**
669-7800

H **HBO**
512-1208

M **CINEMAX**
512-1208

N **UPTOWN**
304-3000

S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00

2 News

4 Today in New York

5 Jayce and the Wheeled Warriors

7 World News

9 Jimmy Swaggart

11 Wed/Open Mind

Thu/Aprenda Ingles

Fri/Watch On Washington

Mon/Tom and Jerry

Tue/Carrascolendas

M Fri/Screen Legends: Gary Cooper

Tue/**Movie:** The Front

S Mon/Joey and Redhawk (Part IV)

6:15

H Fri/The Survival Series

6:30

2 Today's Business

4 News

5 Centurions

9 700 Club

11 Robotech

H Wed/Workin' for Peanuts

Thu/Henry's Cat (Part I)

M Thu/**Movie:** Fort Apache

Fri/**Movie:** To Sir With Love

S Mon/**Movie:** Toby and the Koala Bear

6:45

21 31 AM Weather

7:00

2 Morning News

4 Today

5 Rambo

7 Good Morning America (cc)

11 Heathcliff

21 Lilias, Yoga and You

31 Ohayo! New York

H Thu/17 Going On Nowhere

Mon/Henry's Cat (Part I)

Tue/The Berenstain Bears Meet Bigpaw

M Wed/The Max Headroom Show #7

Mon/**Movie:** Remember the Day

S Wed/**Movie:** Whistle Down the Wind

Fri/Misunderstood Monsters

Tue/**Movie:** Isaac Littlefeathers

7:30

5 Defenders of the Earth

9 Straight Talk

11 The Transformers

21 Hooked on Aerobics

H Fraggle Rock (cc)

M Wed/**Movie:** The Opposite Sex

Tue/Martin Mull's White Politics

S Thu/Huey Lewis

8:00

5 The Flintstones

11 GoBots

13 3-2-1 Contact

21 Sesame Street

H Wed/**Movie:** Remo Williams: The Adventure Begins

Thu/**Movie:** Red Dawn

Fri/**Movie:** Supergirl

Mon/**Movie:** Sinbad and the Eye of the Tiger

Tue/**Movie:** The War Boy

M Tue/**Movie:** Great Expectations

S Thu/Elton John

Fri/**Movie:** Ups and Downs

Mon/**Movie:** A Christmas Story

8:30

5 My Little Pony

9 Romper Room

11 Scooby Doo

13 Mister Rogers

M Fri/**Movie:** Cannery Row

Mon/**Movie:** Cocoon

9:00

2 True Confessions

4 People's Court

5 Brady Bunch

7 Morning Show

11 The Munsters

13 Sesame Street

21 Instructional Television (concludes at 3 p.m.)

31 Captain Kangaroo

M Thu/**Movie:** Coup de Tête

S Wed/The Amazing Cosmic Awareness of Duffy Moon

Tue/The Music School

9:30

2 The Judge

4 Love Connection

5 Leave It to Beaver

9 Zoobilee Zoo

11 Sanford and Son

31 Wildside

H Tue/Not *Necessarily* the News

M Wed/**Movie:** 2010

10:00

2 $25,000 Pyramid

4 Family Ties

5 I Love Lucy

7 Oprah Winfrey Show

9 My Favorite Martian

11 Falcon Crest

31 Wed–Fri/Body Electric

Mon–Tue/International Television (concludes at 12)

H Wed/**Movie:** Rhinestone (cc)

Thu/**Movie:** Advice to the Lovelorn

Fri/Interview

Mon/**Movie:** Protocol

Tue/**Movie:** Florida Straits

M Tue/**Movie:** The New Maverick

S Wed/**Movie:** Texas Carnival

Thu/**Movie:** The Whisperers

Fri/**Movie:** The Devil and Daniel Webster

Mon/**Movie:** Stop, You're Killing Me

Tue/**Movie:** Remains to Be Seen

10:30

2 New Card Sharks

4 Sale of the Century

5 Bewitched

9 Abbott and Costello

31 Wed–Thu/Madeleine Cooks

Fri/Modern Maturity

H Fri/**Movie:** Teen Wolf

M Thu/**Movie:** Starman

Fri/**Movie:** The Shocking Miss Pilgrim

Mon/The Max Headroom Show #7

11:00

2 Price Is Right

4 Wheel of Fortune

5 One Day at a Time

7 Fame, Fortune, and Romance

9 Partridge Family

11 Best Talk in Town

31 Creative Living (except Mon, Tue)

M Mon/**Movie:** A Raisin in the Sun

11:30

4 Scrabble

5 All in the Family

7 Celebrity Double Talk

9 I Dream of Jeannie

11 Love Boat

31 Wed/First Edition

Thu/Right to Know

Fri/Mini Playhouse

M Wed/**Movie:** The Spiral Staircase

Tue/Max Trax #27

S Wed/**Movie:** Second Hand Hearts

Mon/Huey Lewis

Tue/**Movie:** Jaws

12 NOON

2 Strike It Rich

4 Super Password

5 Midday (except Tue)

Tue/**Movie:** Toby Tyler (1960). Kevin Corcoran.

7 Ryan's Hope

9 News

31 Wed/Beats of the Heart

Thu/The Africans

Fri/Mystery!: Shroud of the Nightingale

Mon/Masterpiece Theatre: Winston Churchill

Tue/Story of English

H Wed/**Movie:** Door to Door

Thu/**Movie:** The Razor's Edge

Fri/**Movie:** Reno and the Doc

Mon/**Movie:** Eleni

Tue/**Movie:** The River

M Fri/**Movie:** Trancers

Tue/**Movie:** The Hasty Heart

S Thu/**Movie:** Garbo Talks

Fri/**Movie:** Red Dawn

Mon/**Movie:** Minstrel Man

12:30

2 Young and the Restless

4 Search for Tomorrow

7 Loving

11 Wed/**Movie:** The Super Cops (1974). Ron Leibman.

Thu/**Movie:** The Man With the Power (1977). Vic Morrow.

Fri/**Movie:** Audrey Rose (1977). Anthony Hopkins.

Mon/**Movie:** Sharon: Portrait of a Mistress (1977). Trish Van Devere.

Tue/**Movie:** McHale's Navy (1964). Ernest Borgnine.

M Thu/**Movie:** Cat's Eye

1:00

4 Days of Our Lives

5 Hour Magazine (except Tue)

7 All My Children

9 Wed/**Movie:** Heaven With a Gun (1969). Glenn Ford.

Thu/**Movie:** Billy the Kid (1941). Robert Taylor.

Fri/**Movie:** The Haunting (1963). Julie Harris.

Mon/**Movie:** Aunt Mary (1979). Jean Stapleton.

Tue/**Movie:** The Last Hurrah (1978). Carroll O'Connor.

31 Wed/Videoville

Thu/River Journeys

Fri/Canadian Establishment

Mon/Leo Buscaglia

Tue/Shakespeare Hour: All's Well That Ends Well

M Wed/**Movie:** Better Off Dead

1:30

2 As the World Turns

H Fri/**Movie:** The Heavenly Kid

M Fri/**Movie:** A View to a Kill

Mon/**Movie:** Born Yesterday

S Wed/**Movie:** Cannonball Run II

2:00

4 Another World

5 Inspector Gadget

7 One Life to Live

31 Wed/The West of the Imagination

Thu/Odyssey

Fri/Managing Our Miracles

Mon/From Oregon With Love

Tue/Moments in Time

H Wed/The Movie Maker

Mon/**Movie:** Johnny Dangerously

M Thu/**Movie:** Time Bomb

Tue/**Movie:** She's Working Her Way Through College

S Thu, Tue/**Movie:** Love With a Perfect Stranger

Fri/**Movie:** The Iron Mistress

Mon/**Movie:** Great Expectations

2:30

2 Capitol

5 The Jetsons

11 Superfriends

13 French Chef

H Wed/**Movie:** To Find My Son

Thu/**Movie:** Savage and Beautiful

Tue/**Movie:** Kidco

3:00

2 Guiding Light

4 Santa Barbara

5 Silverhawks

7 General Hospital

9 Cannon

11 Galaxy Rangers

13 Wed/Justin Wilson's Louisiana Cookin'

Thu/Great Chefs of Chicago: Chef Michael Foley (Printer's Row)

Fri/Frugal Gourmet

Mon/Good Health From Jane Brody's Kitchen

Tue/New York Master Chefs: Stanley Kramer (The Oyster Bar)

21 Lilias, Yoga and You

31 Wed, Mon/Mechanical Universe

Thu/Educational Computing

Fri/Rockschool

H Fri/**Movie:** Fire at the Cocoanut Grove

M Wed/Martin Mull's White Politics

3:30

5 She-Ra

11 Ghostbusters

13 Wed, Mon/This Old House (cc)

Thu/People, Pets & Dr. Marc

Fri/Victory Garden

Tue/A House for All Seasons

21 Hooked on Aerobics

31 Video Music Box

H Mon/Tucker and the Horse Thief

M Wed/**Movie:** Tommy

Mon/**Movie:** The Four Seasons

4:00

2 Divorce Court

4 Donahue

5 He-Man and the Masters of the Universe

7 Jeopardy (except Wed)

Wed/Teen Tutors

9 Police Woman

11 G. I. Joe

13 Sesame Street

21 Mister Rogers

H Thu/Henry's Cat (Part I)

Fri/The Survival Series

🅜 Thu/**Movie:** Cover Girl
Fri/**Movie:** The Final Countdown
Tue/Martin Mull's White Politics
🅢 Wed/Minors
Thu/Joey and Redhawk (Part III)
Fri/**Movie:** Ups and Downs
Mon/**Movie:** Toby and the Koala Bear
Tue/P.J. and the President's Son

4:30
❷ Superior Court
❺ Thundercats
❼ Card Sharks
⓫ Smurfs
㉑ 3-2-1 Contact
㉛ World TV Presents (Chinese programming)
🅗 Wed/The Red Balloon
Thu/The Prince's Trust All-Star Rock Concert
Mon/Henry's Cat (Part I)
Tue/The Worst Witch
🅜 Tue/The Journey of Robert F. Kennedy
🅢 Thu/An Ounce of Cure

5:00
❷ ❹ News
❺ Diff'rent Strokes (except Fri)
Fri/**Special:** Halloween Hall of Fame
❼ News
❾ Hart to Hart
⓫ Gimme a Break
⓭ Mister Rogers
㉑ Sesame Street (cc)
🅗 Wed/Workin' for Peanuts
Fri/**Movie:** Oxford Blues (cc)
Mon/Henry's Cat (Part II)
🅢 Wed/The Amazing Cosmic Awareness of Duffy Moon
Thu/Arthur and the Square Knights of the Round Table
Tue/**Movie:** Isaac Littlefeathers

5:30
❷ News
❺ Facts of Life (except Fri)
⓫ Happy Days
⓭ 3-2-1 Contact
㉛ Wed/Criminal Justice With Dean Ed Spingarn
Thu/Black Viewpoint With Gasby Greely
Fri/Arts in New York With Dr. Leonard Leif
Mon/Insight
Tue/Beyond the Headlines
🅗 Thu/**Movie:** Maxie
Mon/**Movie:** Wholly Moses
🅜 Wed/**Movie:** The Opposite Sex
Mon/**Movie:** Cover Girl
🅢 Mon/Joey and Redhawk (Part IV)

5:45
🅗 Tue/**Movie:** Victor/Victoria
㉛ News From City Hall

Weeknights, October 29–31 and November 3–4

WED., OCT. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅗 **Movie:** The Great Muppet Caper
🅢 **Movie:** Whistle Down the Wind

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Newton's Apple
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅜 The Max Headroom Show #7

8:00
❷ Better Days
❹ Highway to Heaven
❺ **Movie:** Young Frankenstein (1974). Gene Wilder, Madeline Kahn. Hilarious spoof of the Frankenstein legend containing a great all-star cast; terrific script by Mel Brooks.
❼ Perfect Strangers
❾ News
⓫ **Movie:** Hold the Dream (1986). Part I. Deborah Kerr.
㉑ The Making of Liberty
㉛ Connections
🅗 **Movie:** Eleni (cc)
🅜 **Movie:** Trancers
🅝 **Movie:** Huey Long
🅢 Brothers (cc)

8:30
❷ Together We Stand
❼ Head of the Class
❾ **Hockey:** Rangers vs. St. Louis (concludes at 11:30, approx.)
⓭ Justice William Brennan Jr.
🅢 Bizarre '86 (cc)

9:00
❷ Magnum, P.I.
❹ Gimme a Break
❼ Dynasty
⓭ Lizzie: An Amazon Adventure
㉑ Shadowlands
㉛ The Edge of Darkness
🅢 **Movie:** Compromising Positions

9:30
❹ You Again?
🅜 Martin Mull's White Politics

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ Shadowlands
㉛ Right to Know
🅗 **Movie:** Remo Williams: The Adventure Begins (cc)
🅜 **Movie:** Mata Hari (1984)
🅝 **Movie:** Chain Letters

10:30
⓫ News
㉑ Sister Adrian, the Mother Teresa of Scranton
㉛ Risking It All

11:00
❷ ❹ ❼ News
❺ Late Show Starring Joan Rivers
⓫ Odd Couple
㉑ Monty Python's Flying Circus
🅢 **Movie:** Adventures of a Taxi Driver

11:30
❷ Adderly
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
⓭ Yaddo: An Artist's Retreat
㉑ Nightly Business Report

11:45
🅜 **Movie:** Vision Quest

12 MIDNIGHT
❺ Kojak
❼ Nightlife
⓫ Star Trek
⓭ Masterpiece Theatre: Paradise Postponed
㉑ Long Island Report
🅗 **Movie:** Florida Straits
🅝 **Movie:** Heartbreakers

12:20
🅢 Comedy Spotlight

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight

12:40
❷ **Movie:** The Court Martial of George Armstrong Custer (1977). Brian Keith.

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone

1:30
❹ ⓫ News
❺ Get Smart
❼ Tales of the Unexpected
🅢 **Movie:** Once Upon a Time in America (long version)

1:35
🅜 **Movie:** Tigers in Lipstick

1:40
🅗 **Movie:** Porky's Revenge

2:00
❷ News
❹ Crosswits
❺ **Movie:** Sabata (1970). Lee Van Cleef.
❼ **Movie:** Pickup on 101 (1972). Lesley Ann Warren.
❾ **Movie:** Women at West Point (1979). Linda Purl.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël

3:00
❹ Ben Casey
⓫ Keys to Success
🅜 **Movie:** Better Off Dead

3:15
🅗 **Movie:** Not for Publication

3:30
⓫ Emergency One!

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:15
❺ Make Room for Daddy

4:30
❼ Greatest Sports Legends
❾ Jackie Gleason Show
⓫ Emergency One!

4:40
🅜 **Movie:** Ghostbusters

4:45
🅗 **Movie:** Love Letters

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News

5:25
🅢 **Movie:** Second Hand Hearts

5:30
❹ Here's Lucy
❼ Morning Stretch

THU., OCT. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅜 **Movie:** Night of the Comet

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 The Red Balloon

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Faces of Japan
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 The Worst Witch
🅢 Washingtoon

8:00
❷ Simon & Simon
❹ Cosby Show
❺ **Movie:** Friday the 13th (1980). Betsy Palmer.
❼ Our World
❾ News
⓫ **Movie:** A Killer in the Family (1983). Robert Mitchum. Mitchum is wonderful as a con who talks his sons into springing him from prison and then involves them in a series of murders.
㉑ Wild America (cc)
㉛ Videoville
🅜 **Movie:** Cat's Eye (cc)
🅝 **Movie:** Metropolis
🅢 Elton John

8:30
❹ Family Ties
❾ Million Dollar Chance of a Lifetime
⓭ Currents
㉑ This Old House (cc)

9:00
❷ Knots Landing
❹ Cheers
❼ The Colbys
❾ **Movie:** Midnight Express (1978). Brad Davis. Riveting story of an American who faces physical and emotional abuse in a Turkish prison after being caught smuggling drugs; Oscar–winner for screenplay and score; Davis is first-rate.
⓭ The Africans
㉑ Mystery!: Shroud for a Nightingale
㉛ Masterpiece Theatre: Paradise Postponed
🅗 **Movie:** Losin' It

9:30
❹ Night Court
🅜 **Movie:** Creepshow

10:00
❷ Kay O'Brien
❹ Hill Street Blues (cc)
❺ ⓫ News
❼ 20/20
⓭ The Day the Universe Changed
㉑ Masterpiece Theatre: Paradise Postponed
㉛ Mystery!: Shroud of the Nightingale
🅝 **Movie:** Blithe Spirit
🅢 **Movie:** Love With a Perfect Stranger

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Late Show Starring Joan Rivers
⓫ Odd Couple
⓭ Channel Crossings
㉑ Monty Python's Flying Circus
🅗 Inside the NFL

11:30
❷ Night Heat
❹ David Letterman
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅜 Hollywood Ghost Stories

11:50
⓭ Mystery!: Shroud for a Nightingale

12 MIDNIGHT
❺ Kojak
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
🅗 The Prince's Trust All
Star Rock Concert
🅝 **Movie:** The Devil an
Daniel Webster
🅢 Huey Lewis

12:30
❹ David Letterman
❼ Jimmy Breslin's Peopl
❾ Entertainment Tonight
🅢 **Movie:** An American Werewolf in London

12:40
❷ **Movie:** Hotline (1982). Lynda Carter.

12:50
🅜 **Movie:** A Nightmare on Elm Street

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone
🅗 **Movie:** Stripes

1:30
❹ ⓫ News
❺ Check It Out
❼ Tales of the Unexpected

2:00
❷ News
❹ Crosswits
❺ **Movie:** Adios Sabata (1971). Yul Brynner.
❼ **Movie:** The Invasion of Johnson County (1976). Bill Bixby.
❾ **Movie:** Woman in Hiding (1950). Ida Lupino.
⓫ Ed Beckley's Million Dollar Secrets

2:15
🅢 Washingtoon

2:25
🅜 **Movie:** The French Woman

2:30
❹ Sally Jessy Raphaël

2:45
🅢 **Movie:** Garbo Talks

2:50
🅗 **Movie:** The Doctor and the Devils

3:00
❹ Ben Casey
⓫ Lifestyles of the Rich and Famous

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show
⓫ Grizzly Adams

4:05
🅜 **Movie:** Time Bomb

4:13
❺ Make Room for Daddy

4:30
❼ Hollywood Close-up
❾ Jackie Gleason Show
🅗 **Movie:** Until September (cc)

4:45
🅢 **Movie:** Joey and Redhawk (Part III)

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:15
🅢 Arthur and the Square Knights of the Round Table

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., OCT. 31

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅜 **Movie:** Fletch
🅢 Misunderstood Monsters

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅗 Inside the NFL
🅢 Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Scarecrow and Mrs. King
❹ A-Team
❺ **Movie:** Halloween (1978). Jamie Lee Curtis. Low-budget horror tale of a psychotic murderer who struck on Halloween as a child and threatens to do so again; Curtis is very good.
❼ Webster
❾ News
⓫ **Movie:** Invasion of the Body Snatchers (1956). Kevin McCarthy. Residents of a small town are replaced by duplicates in this classic horror film.
㉑ Washington Week in Review
㉛ Blake's Seven
🅗 **Movie:** Teen Wolf
🅜 **Movie:** Better Off Dead
🅝 **Movie:** Dead of Night
🅢 **Movie:** Silver Bullet (cc)

8:30
❼ Mr. Belvedere (cc)
❾ Million Dollar Chance of a Lifetime
⓭ ㉑ Wall Street Week

9:00
❷ Dallas
❹ Miami Vice
❼ Sledge Hammer!
❾ ㉑ **Movie:** Night of the Living Dead (1968). Duane Jones. Superb horror classic about a radiation experiment which activates the dead and transforms them into man-eating zombies; don't watch this one alone!
⓭ Great Performances
㉛ **Movie:** Doctor Who Movie

9:30
❼ Sidekicks
⓫ Twilight Zone
🅗 **Movie:** Transylvania 6-5000

10:00
❷ Falcon Crest
❹ L.A. Law
❺ ⓫ News
❼ Starman
⓭ End of Empire: Kenya
🅜 **Movie:** Wild Geese II
🅝 **Movie:** M
🅢 **Movie:** Death Wish 3

10:30
⓫ News
㉑ Wild America
㉛ The Day of the Triffids (Halloween Special)

11:00
❷ ❹ ❼ News
❺ Late Show Starring Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ New Jersey Election Preview
㉑ Monty Python's Flying Circus

11:15
🅗 **Movie:** The Return of the Living Dead

11:30
❷ T.J. Hooker
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
⓭ **Movie:** Devil Doll (1936). Lionel Barrymore.
㉑ Nightly Business Report

11:45
🅢 **Movie:** Red Dawn

11:55
🅜 **Movie:** Fanny Hill

12 MIDNIGHT
❺ Star Search
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Morons From Outer Space

12:30
❹ Friday Night Videos
❼ Hot Tracks
❾ Entertainment Tonight

12:40
❷ **Movie:** The Awakening (1980). Charlton Heston.

12:50
🅗 **Movie:** Sleepaway Camp

1:00
❺ Solid Gold
❾ Joe Franklin Show
⓫ At the Movies

1:30
⓫ News

1:40
🅜 **Movie:** The Final Countdown

1:45
🅢 **Movie:** Night School (cc)

2:00
❹ News
❺ **Movie:** Magic (1979). Anthony Hopkins, Ann-Margret. Exciting tale of an emotionally disturbed ventriloquist whose dummy becomes the controlling force in his life; Hopkins is excellent.
❼ Tales of the Unexpected
❾ **Movie:** Panic on the 5:22 (1974). Robert Walden.
⓫ Grizzly Adams

2:20
🅗 Inside the NFL

2:30
❹ Crosswits
❼ **Movie:** Halloween With the Addams Family (1977). Carolyn Jones.

2:40
❷ **Movie:** Cold Sweat (1974). Charles Bronson.

3:00
❹ Sally Jessy Raphaël
⓫ Emergency One!

3:20
🅗 Buddy Hacket II
🅢 **Movie:** Can You Keep It Up for a Week?

3:25
🅜 **Movie:** She

3:30
❹ Music City USA
❾ **Movie:** Our Family Business (1981). Ray Milland.

4:00
❹ Hit City
❼ Tales of the Unexpected
⓫ Emergency One!

4:15
❺ Make Room for Daddy

4:30
❹ Here's Lucy
❼ **Movie:** Tom Sawyer (1974). Jane Wyatt.

4:40
🅢 **Movie:** The Devil and Daniel Webster

4:45
❷ **Movie:** Phase IV (1974). Nigel Davenport.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:15
🅜 But Seriously Folks

5:30
❾ ⓫ News

MON., NOV. 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅢 Bim, the Little Donkey

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Wild America
㉑ Nightly Business Report
🅢 Target London

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock
🅜 The Max Headroom Show #7

8:00
❷ Kate & Allie
❹ Alf
❺ **Movie:** Death Wish (1974). Charles Bronson.
❼ MacGyver
❾ News
⓫ **Movie:** Hold the Dream (1986). Part II. Deborah Kerr. (Part I, Wed., Oct. 29 at 8 p.m.)
㉑ The Living Planet: A Portrait of Earth
㉛ Tenko
🅗 **Movie:** Protocol
🅜 **Movie:** Cocoon
🅝 **Movie:** Dance With a Stranger
🅢 **Movie:** A Christmas Story

8:30
❷ My Sister Sam
❹ Amazing Stories
❾ Million Dollar Chance of a Lifetime
⓭ Adam Smith's Money World

9:00
❷ Newhart
❹ **Movie:** Rage of Angels: The Story Continues (1986). Part II. Jaclyn Smith. (Part I, Sun., Nov. 2 at 9 p.m.)
❼ **Football:** Los Angeles vs. Chicago (concludes at midnight, approx.)
❾ **Movie:** The Heartbreak Kid (1972). Cybill Shepherd.
⓭ The Story of English
㉑ The Making of a Continent
㉛ Trilogy of the Boy David

9:30
❷ Designing Women

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TELEVISION

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ Survival Special: Lights! Action! Africa!
㉑ The Story of English
㉛ New York Screening Room
Ⓗ The Prince's Trust All-Star Rock Concert
Ⓜ **Movie:** Continental Divide
Ⓝ **Movie:** A Test of Love
Ⓢ **Movie:** The Wild Life (cc)

10:30
⓫ News

11:00
❷ ❹ News
❺ Late Show Starring Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Margaret Mead Film Festival
㉑ Monty Python's Flying Circus
㉛ The Shopping Line
Ⓗ **Movie:** Johnny Dangerously

11:30
❷ Simon & Simon
❹ Best of Carson
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
Ⓜ **Movie:** Mishima
Ⓢ **Movie:** Minstrel Man

12 MIDNIGHT
❺ Kojak
❼ News
⓫ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** The Ladykillers

12:30
❹ David Letterman
❼ Nightline
❾ Entertainment Tonight

12:35
Ⓗ **Movie:** The Clairvoyant

12:40
❷ **Movie:** He's Not Your Son (1984). Donna Mills, Ken Howard.

1:00
❺ I Love Lucy
❼ Nightlife
❾ Joe Franklin Show
⓫ Twilight Zone

1:30
❹ ⓫ News
❺ Get Smart
❼ Jimmy Breslin's People

1:35
Ⓢ **Movie:** Adventures of a Taxi Driver

1:50
Ⓜ **Movie:** Fanny Hill

2:00
❷ News
❹ Crosswits
❺ **Movie:** The Best Man (1964). Henry Fonda.
❾ **Movie:** Stone Cold Dead (1980). Richard Crenna.
⓫ Grizzly Adams

2:15
Ⓗ **Movie:** Deja Vu

2:30
❹ Sally Jessy Raphaël
❼ Tales of the Unexpected

2:55
Ⓢ Target London

3:00
❹ Ben Casey
❼ **Movie:** Fire Sale (1977). Alan Arkin.
⓫ **Movie:** The Art of Love (1965). James Garner.

3:25
Ⓜ **Movie:** Zapped!

3:55
Ⓗ **Movie:** Avenging Angel
Ⓢ Bim, the Donkey

4:00
❹ Ben Casey
❾ Jackie Gleason Show

4:11
❺ Make Room for Daddy

4:30
❼ America's Top Ten
❾ Jackie Gleason Show

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond
Ⓢ **Movie:** Great Expectations

5:10
Ⓜ The Max Headroom Show #7

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., NOV. 4

Please note: Program schedules should be considered tentative because of interruptions for Election Day coverage.

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** The Candidate

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Nature Watch
㉑ Nightly Business Report
Ⓢ The Paper Chase: The First Year—An Act of Desperation

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ **Movie:** Rocky (1976). Sylvester Stallone.
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Election Night Coverage
❹ Matlock
❼ Who's the Boss?
❾ News
⓫ **Movie:** Fame (1980). Irene Cara.
㉑ Nature (cc)
㉛ Beats of the Heart
Ⓗ **Movie:** Movers and Shakers
Ⓜ **Movie:** The Final Countdown
Ⓝ **Movie:** Caesar and Cleopatra
Ⓢ **Movie:** Jaws

8:30
❼ Moonlighting
❾ Million Dollar Chance of a Lifetime
⓭ Innovation: Flights of Fancy

9:00
❹ Crime Story
❾ Benny Hill
⓭ Nova
㉑ **Special:** Long Island Vote '86 (concludes at 12)
㉛ The Africans

9:30
❼ Election Night Coverage
❾ **Basketball:** Knicks vs. Denver (concludes at midnight, approx.)
Ⓗ Not *Necessarily* the News

10:00
❹ Election Night Coverage
❺ ⓫ News
⓭ Managing Our Miracles: Health Care in America
㉛ 'Allo, 'Allo
Ⓗ America Undercover: Surveillance
Ⓜ **Movie:** Time After Time

10:05
Ⓢ **Movie:** A Nightmare on Elm Street

10:30
⓫ News
㉛ Open All Hours
Ⓝ **Movie:** Comfort and Joy

11:00
❷ ❹ ❼ News
❺ Late Show Starring Joan Rivers
⓫ Odd Couple
⓭ Intercom
Ⓗ **Movie:** Florida Straits

11:30
❷ Election Night Coverage (continued)
❹ Tonight Show
❼ Nightline
⓫ The Honeymooners
㉛ The Shopping Line

11:45
Ⓢ **Movie:** Death Wish 3

11:55
Ⓜ **Movie:** Creepshow

12 MIDNIGHT
❺ Kojak
❼ Nightlife
❾ Carol Burnett and Friends
⓫ Star Trek
⓭ Mystery!: Shroud for a Nightingale
㉑ Long Island Report

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight
Ⓝ **Movie:** Dreamchild

12:40
Ⓗ **Movie:** The Return of the Living Dead

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone

1:15
Ⓢ **Movie:** Crimes of Passion (cc)

1:30
❹ ⓫ News
❺ Get Smart
❼ Tales of the Unexpected

1:55
Ⓜ **Movie:** Tigers in Lipstick

2:00
❹ Crosswits
❺ **Movie:** Cannon for Cordoba (1970). George Peppard.
❼ **Movie:** The Greatest Gift (1974). Glenn Ford, Julie Harris.
❾ **Movie:** They Only Kill Their Masters (1973) James Garner.
⓫ Grizzly Adams

2:15
Ⓗ **Movie:** The Final Option

2:30
❹ Sally Jessy Raphaël

2:55
Ⓢ The Paper Chase: The First Year—An Act of Desperation

3:00
❹ Ben Casey
⓫ **Movie:** The Band Wagon (1953). Fred Astaire, Cyd Charisse. Exquisite, sophisticated backstage musical with great dancing and a terrific cast; a must-see film.

3:20
Ⓜ Hollywood Ghost Stories

3:45
Ⓢ **Movie:** The Music School

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:13
❺ Make Room for Daddy

4:25
Ⓗ **Movie:** Lifeforce

4:30
❼ Siskel & Ebert & the Movies
❾ Jackie Gleason Show

4:40
Ⓜ **Movie:** The Final Countdown

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond
Ⓢ P.J. and the President's Son

5:30
❹ Here's Lucy
❼ Morning Stretch

Weekend, November 1–2

SAT., NOV. 1

6:00
4 Here's Lucy
5 Young Edition
7 New Dating Game
9 David Toma Show
11 Tom and Jerry

6:05
H **Movie:** The Secret Adventures of Tom Sawyer and Huck Finn
S **Movie:** I Know Why he Caged Bird Sings

6:30
2 Patchwork Family
4 New Wilderness
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats
M **Movie:** The Candidate

7:00
4 Tony the Pony
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 In the Black: Keys to Success
11 Photon
13 Adam Smith's Money World
H **Movie:** Kidco
S **Movie:** The Painted Hills

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
9 Meet the Mayors
H **Movie:** Sherlock Holmes Faces Death 1943). Basil Rathbone.
13 Wall Street Week
M **Movie:** Steel

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flinstone Kids
9 Voyagers
13 Washington Week in Review (cc)

9:30
5 Get Along Gang
13 One-on-One
S **Movie:** Major Barbara

10:00
2 Pee-wee's Playhouse
5 **Movie:** Triple Trouble (195). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 Wrestling
13 Managing Our Miracles
31 Body Electric
H Inside the NFL

10:30
2 Teen Wolf
4 Punky Brewster
7 Pound Puppies
31 Reading Rainbow
M **Movie:** Jaws

11:00
2 Galaxy High
4 Alvin
5 **Movie:** Northwest Passage (1940). Spencer Tracy.
7 Bugs Bunny
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H **Movie:** Cocoon

11:30
2 Puppy's Great Adventure
4 Foofur
7 All New Ewoks
13 Open Mind
31 Why in the World

12 NOON
2 **Football:** TBA (concludes at 3:30)
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
11 **College Football:** Pittsburgh vs. Syracuse (concludes at 3:30, approx.)
13 Reading I—Series which prepares high-school dropouts for the general equilvalency diploma.
21 Gourmet Cooking (cc)
31 Video Music Box
S **Movie:** My Science Project

12:30
4 Kidd Video
7 The Littles
21 This Old House (cc)

1:00
4 TBA
7 American Bandstand
9 **Movie:** Tarzan, the Ape Man (1932). Johnny Weissmuller.
13 **College Football:** Penn vs. Princeton (concludes at 4, approx.)
21 Frugal Gourmet
31 All About TV
H **Movie:** Florida Straits
M **Movie:** The Beast From 20,000 Fathoms

1:30
4 Sports Lifestyles
5 **Movie:** When Worlds Collide (1951). Barbara Rush. The special effects steal the show in this thriller about scientists preparing for the end of the world.
7 Hot Tracks
21 New York's Master Chefs
31 Cityscope

2:00
4 Breeders Cup Championship Series III (concludes at 6)
21 Victory Garden
31 World TV Presents
S **Movie:** I Know Why the Caged Bird Sings

2:30
7 Ebony/Jet Showcase
21 Magic of Oil Painting
M **Movie:** Hambone and Hillie

3:00
7 **College Football:** TBA (concludes at 7, approx.)
9 **Movie:** The Kid With the Broken Halo (1982). Gary Coleman. Coleman at his "stomach-turning" best as an angel out to win his wings; for devout fans only!
21 Half a Handy Hour
H **Movie:** One Too Many

3:15
5 **Movie:** The Killing Machine (1975). Sonny Chiba.

3:30
2 **Basketball:** Los Angeles vs. Houston (concludes at 6)
11 Puttin' On the Kids
21 Motorweek

4:00
11 Puttin' On the Hits
13 The Making of Liberty
21 Woodwright's Shop
31 In Search of Trojan Wars
H The Movie Makers
M **Movie:** Born Free
S **Movie:** The Assisi Underground (Part I)

4:30
11 Dance Fever
21 This Old House
H **Movie:** Blame It on the Night

5:00
5 Mission: Impossible
9 Wrestling
11 Fame
13 21 Innovation
31 Country Express

5:30
13 Wild America
21 Newton's Apple
31 Tonight at Ferlinghetti
M Martin Mull's White Politics

6:00
2 The People
4 News
5 What's Happening Now?
9 New Gidget
11 What a Country
13 Nature
21 Blake's Seven
31 Alive From Off Center
M **Movie:** The Candidate
S Faerie Tale Theatre: The Princess and the Pea

6:15
H **Movie:** Prime Risk

6:30
2 4 News
5 Small Wonder
9 Bosom Buddies
11 One Big Family
31 Stage Nine

7:00
2 7 News
4 Strictly Business
5 9 to 5
9 It's a Living
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East
S **Movie:** Gremlins (cc)

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
7 New York Views
9 Mama's Family
11 At the Movies
13 Supergran
31 Faces of Japan

8:00
2 Downtown
4 Facts of Life
5 **Movie:** The African Queen (1951). Humphrey Bogart, Katharine Hepburn. Magnificent film about a spinster who persuades a tough captain to destroy a German gunboat; Bogart won an Academy Award for one of his best performances; Hepburn is flawless.
7 Life With Lucy
9 News
11 **Movie:** Marathon Man (1976). Dustin Hoffman, Laurence Olivier. Stunning performances by Hoffman and Olivier in this thiller about a graduate student who gets involved in an espionage plot.
13 21 Wonderworks
31 Story of English
H **Movie:** Cocoon
M **Movie:** Blow Out (cc)

8:05
N **Movie:** The Horse's Mouth

8:30
4 227
7 Ellen Burstyn Show
9 Benny Hill

9:00
2 **Movie:** Vengeance: The Story of Tony Cimo (1986). Brad Davis.
4 Golden Girls
7 Heart of the City
9 **Movie:** Dial M for Murder (1954). Grace Kelly.
13 Mystery!: Shroud for a Nightingale (cc)
21 Good Neighbors
31 Six Wives of Henry VIII: Catherine Howard
S **Movie:** Red Sonja

9:30
4 Amen
21 Mother and Son

10:00
4 Hunter
5 News
7 Spencer for Hire
13 Film on Film: Lugosi—The Forgotten King
21 Agony
H Not *Necessarily* the News
M **Movie:** Jaws
N **Movie:** Kind Hearts and Coronets

10:30
5 Black News
11 News
21 Butterflies
31 Eye on Dance
H **Movie:** Florida Straits
S Bizarre '86 (cc)

11:00
2 4 7 News

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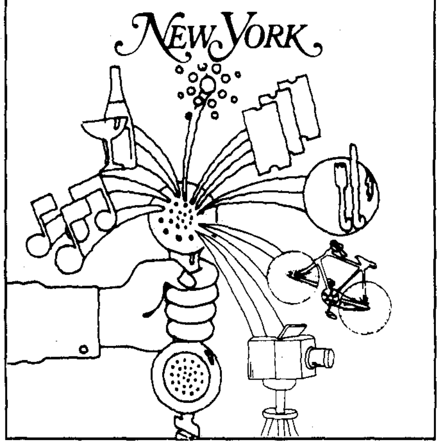


❺ **Movie:** The Longest Yard (1974). Burt Reynolds.
❾ Wrestling Spotlight
⓫ **Movie:** The Dark Night of the Scarecrow (1981). Charles Durning.
⓭ **Movie:** The Uninvited (1944). Ray Milland.
㉑ **Movie:** The Many Faces of Sherlock Holmes (1985)
🅢 **Movie:** The Stud

11:30
❹ Jay Leno Late Night Special
❼ News

11:45
❷ You Write the Songs
❼ **Movie:** A Fistful of Dynamite (1971). James Coburn.

12 MIDNIGHT
❾ **Movie:** Night of the Living Dead (1968). Duane Jones.
㉑ The Movie Makers
🅝 **Movie:** Permanent Vacation

12:05
🅜 Martin Mull's White Politics

12:10
🅗 **Movie:** Jagged Edge

12:15
❷ **Movie:** Serpico (1973). Al Pacino.

12:35
🅜 **Movie:** The Alchemist

12:45
🅢 **Movie:** A Nightmare on Elm Street

1:00
❹ Rock 'n' Roll News
⓫ Dempsey and Makepeace

1:20
❺ **Movie:** Topkapi (1964). Peter Ustinov.

2:00
❹ Dancin' to the Hits
❾ **Movie:** House of Cards (1968). George Peppard.
⓫ News

2:05
🅗 **Movie:** Lifeforce
🅜 **Movie:** Warning Sign

2:25
🅢 **Movie:** My Science Project

2:30
❹ This Week in Country Music
⓫ **Movie:** Beyond the Universe (1975). David Ladd.

2:35
❼ **Movie:** Seminole (1953). Rock Hudson.

2:54
❷ News

3:00
❹ **Movie:** The Rage of Paris (1938). Danielle Darrieux.

3:39
❷ **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal, Madeline Kahn, P. J. Johnson. Marvelous comedy of a bible-selling con man who teams up with a nine-year-old girl; Tatum O'Neal won an Academy Award, but Kahn and Johnson are equally impressive; nicely directed by Peter Bogdanovich.

3:50
🅗 **Movie:** Roadhouse 66
🅜 **Movie:** Blow Out

4:00
❾ Jackie Gleason Show

4:10
🅢 **Movie:** Gremlins (cc)

4:30
❼ **Movie:** I Married a Witch (1942). Veronica Lake.
❾ Jackie Gleason Show
⓫ Rhoda

5:00
❾ News
⓫ Insight

5:30
⓫ News
🅗 Not *Necessarily* the News

SUN., NOV. 2

6:00
❷ Community
❹ Here's Lucy
❺ Black News
❼ Ebony/Jet Showcase
❾ In Depth
⓫ Christian Science Monitor
🅗 **Movie:** Second Hand Hearts
🅜 **Movie:** Gremlins
🅢 Joey and the Redhawk (Part III)

6:30
❷ Young Universe
❹ Joy of Gardening
❺ Hour of Power
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅢 Monkey's Paw

6:45
⓫ Davey and Goliath

7:00
❷ Way to Go
❹ Funtastic World
❼ Faith for Today
❾ Face-off
⓫ Mask
🅢 Faerie Tale Theatre: Cinderella

7:30
❷ For Our Times
❺ Jimmy Swaggart
❼ This Is the Life
❾ Meet the Mayors
⓫ Voltron
⓭ Sesame Street (cc)

8:00
❷ Today's Business
❼ Insight
❾ Point of View
⓫ Heathcliff
㉛ Italian programming (concludes at 2 p.m.)
🅗 Fraggle Rock
🅜 **Movie:** The Goonies
🅢 **Movie:** The Quinns

8:30
❺ Bugs and Porky
❼ Tiempo
❾ Sunday Mass
⓫ Superfriends
⓭ Mister Rogers
🅗 **Movie:** Breakin' 2 Electric Boogaloo

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature

9:30
❹ Positively Black
❺ Danger Mouse
❼ Eyewitness News Conference
❾ World Tomorrow
⓫ Jem
🅢 A Thanksgiving Tale

10:00
❹ Essence
❺ World of Disney
❼ America's Top Ten
❾ Hour of Power
⓫ Super Sunday
⓭ Mister Rogers
㉑ Good Neighbors
🅜 **Movie:** Cat Ballou
🅢 **Movie:** Cocoon (cc)

10:30
❷ Face the Nation
❹ McLaughlin Group
❼ **Special:** New York City Marathon (concludes at 1:30)
⓫ Three Stooges
⓭ Owl/TV
㉑ Mother and Son
🅗 **Movie:** A Soldier's Story

11:00
❷ Community
❹ Meet the Press
❺ **Movie:** Tarzan and the She-Devil (1953). Lex Barker.
❾ New Gidget
⓭ Wonderworks
㉑ Agony

11:30
❷ Newsmakers
❹ News 4orum
❾ Sunday Funnies
⓫ **Movie:** Abbott and Costello Meet Captain Kid (1952). Bud Abbott, Lou Costello.
㉑ The Fall and Rise of Reginald Perrin

12 NOON
❷ This Is the NFL
⓭ Capitol Journal
㉑ Wonderworks
🅜 **Movie:** Diamond Horseshoe
🅢 The Paper Chase: The First Year—Bell and Love

12:30
❷ NFL Today
❹ NFL '86
❺ **Movie:** Road to Bali (1953). Bob Hope.
⓭ Inside Albany
🅗 **Movie:** Remo Williams: The Adventure Begins

1:00
❷ **Football:** Giants vs. Dallas (concludes at 4, approx.)
❹ Fight Back
❾ **Movie:** The Harrad Experiment (1973). Don Johnson.
⓫ **Movie:** St. Ives (1976). Charles Bronson.
⓭ Firing Line
㉑ The Making of Liberty
🅢 **Movie:** Never Let Me Go

1:30
❹ Beyond 2000
❼ This Week With David Brinkley

2:00
⓭ Great Performances
㉑ The Issues Hit Home: The 1986 Senate Debates
㉛ World TV Presents (Chinese programming)
🅜 **Movie:** American Dreamer

2:30
❹ **Racing:** Delaware Fall 500
❺ **Movie:** Houseboat (1958). Cary Grant, Sophia Loren.
❼ Business World
🅗 The Survival Series

3:00
❼ Siskel & Ebert & the Movies
❾ **Movie:** Revenge of the Stepford Wives (1980). Sharon Gless.
⓫ **Movie:** Breakheart Pass (1976). Charles Bronson.
⓭ End of the Empire
㉑ European Journal
㉛ Washington Week in Review
🅢 Faerie Tale Theatre: Cinderella

3:30
❹ War of the Stars
❼ Hollywood Close-up
㉑ Tony Brown's Journal
㉛ European Journal
🅗 **Movie:** One on One (cc)

4:00
❷ NFL Post-Game Show
❹ **Football:** Jets vs. Seattle (concludes at 7, approx.)
❼ Greatest Sports Legends
⓭ The Story of English
㉑ Inside Albany
㉛ Wall Street Journal Review
🅜 **Movie:** The Flamingo Kid
🅢 **Movie:** The Assisi Underground (Part II)

4:30
❷ **Movie:** Shirts/Skins (1973). Bill Bixby.
❼ **Movie:** Drums Across the River (1944). Audie Murphy.
㉑ Adam Smith's Money World
㉛ World Chronicle

5:00
❺ Kojak
❾ Greatest American Hero
⓫ Fame
⓭ The Africans
㉑ Wall Street Week
㉛ Hello Jerusalem

5:30
㉑ One-on-One
🅗 Fraggle Rock

6:00
❷ ❼ News
❺ **Movie:** Badge 373 (1973). Robert Duvall.
❾ Buck Rogers
⓫ **Movie:** Clash of the Titans (1981). Laurence Olivier.
⓭ Currents
㉑ Wild America
㉛ U.S. Nippon Newscope
🅜 **Movie:** Gremlins
🅢 **Movie:** Explorers

6:15
🅗 **Movie:** Mass Appeal
㉛ Business Nippon

6:30
❷ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature

6:45
㉛ Newscope Special

7:00
❷ 60 Minutes
❹ Our House
❼ Disney Sunday Movie
❾ Entertainment This Week
⓭ The Living Planet
㉑ Austin City Limits
㉛ Japanese Theatre

8:00
❷ Murder, She Wrote
❹ Easy Street
❺ Solid Gold
❼ **Movie:** Never Say Never Again (1983). Sean Connery.
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Hers to Hold (1943). Deanna Durbin.
㉛ First Edition
🅗 **Movie:** To Live and Die in L.A.
🅜 **Movie:** The Goonies
🅢 **Movie:** Cocoon (cc)

8:05
🅝 **Movie:** Choose Me

8:30
❹ Valerie
❾ Face-off
㉛ Mini Playhouse

9:00
❷ **Movie:** Something in Common (1986). Ellen Burstyn.
❹ **Movie:** Rage of Angels: The Story Continues (1986). Part I. Jaclyn Smith.
❺ Star Search
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: Paradise Postponed
㉛ Leo Buscaglia

9:30
❾ In Depth
㉑ Profiles of Nature

10:00
❺ ⓫ News
❾ Straight Talk
⓭ The Creative Edge
㉑ Mystery!: Shroud for a Nightingale
㉛ Window on World Television
🅗 **Movie:** The Holcroft Covenant
🅜 **Movie:** S.O.B.
🅝 **Movie:** Arthur's Hallowed Ground
🅢 The Messiest of Gallagher

10:30
❺ Sports
⓫ TBA

11:00
❷ ❹ ❼ News
❺ Dream Girl U.S.A.
❾ World Tomorrow
⓫ Odd Couple
㉑ Power Struggle
🅢 Brothers (cc)

11:15
❷ News

11:30
❺ Check It Out
❼ News
❾ It Is Written
⓫ The Honeymooners
⓭ Signed Original
㉛ The Shopping Line
🅢 **Movie:** Compromising Positions

11:45
❷ ❼ Sports

11:55
🅗 **Movie:** Flashpoint

12 MIDNIGHT
❷ Barnaby Jones
❹ Sports
❺ Mission: Impossible
❾ Jimmy Swaggart
⓫ Star Trek
㉑ New Television
🅜 **Movie:** Serial
🅝 **Movie:** Tchao Pantin

12:15
❼ **Movie:** Terror Out of the Sky (1978). Dan Haggerty.

12:30
❹ Heroes: Made in the U.S.A.

1:00
❷ Barnaby Jones
❹ Off the Wall
❺ Naked City
❾ Joe Franklin Show
⓫ Tales From the Darkside

1:15
🅢 **Movie:** Explorers

1:30
❹ Circle of Fear
⓫ News
🅗 **Movie:** City Limits

1:35
🅜 But Seriously Folks

2:00
❷ News
❾ **Movie:** Pittsburgh (1942). John Wayne.
⓫ **Movie:** The Barbarian and the Geisha (1958). John Wayne.

2:05
🅜 **Movie:** Hardcore

2:10
❼ **Movie:** I Will Fight No More Forever (1975). James Whitmore.

2:30
❹ Positively Black

3:00
❹ First Estate: Religion in Review
🅗 **Movie:** Nutcracker

3:10
🅢 The Paper Chase: The First Year—Bell and Love

3:55
🅜 British Rock: The First Wave

4:00
❼ **Movie:** Sundown (1941). Gene Tierney.
❾ Return of the Saint
⓫ Grizzly Adams

4:10
🅢 **Movie:** The Quinns

4:45
🅗 **Movie:** To Live and Die in L.A.

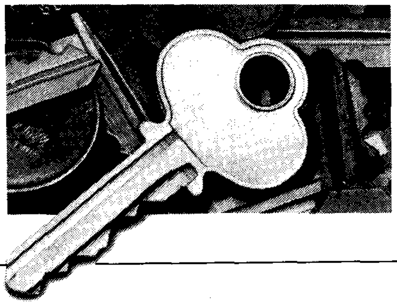
4:55
🅜 **Movie:** S.O.B.

5:00
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

NEW YORK REAL ESTATE

IF YOU'RE LOOKING TO BUY AN APARTMENT...



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A rare treasure... 1000 sq. ft. wrap around terrace with breathtaking views of Manhattan and the Hudson. Sunken living room, wood-burning fireplace, 14′ ceilings, and pre-war grandeur makes this the ultimate entertaining home. Luxury doorman building in the heart of the Village. Asking $575K.
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CPS 4½ ROOMS

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CWP/70's 8 ROOMS

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For details, please call:
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Suede & fabric finished walls, marble floors, ceilings with moldings, wall to wall carpeting, remodelled kitchen and double windows make this apartment unique. Spacious livingroom, diningroom and terrace face south on high floor. 2 master suites and baths. Lots of closets. Mint move-in. Priced to sell. Garage and pool facilities. Fin 60%. Maint: $1095.
Nevine Miller 212-303-5800 Res: 212-980-6941

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RIVER VIEWS—ALL ROOMS

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CO-OPERATIVES/CONDOS
Manhattan

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11 5th Ave The Brevoort
Very large, luxury one bedroom, decorator-furnished co-op. New kitchen, new bathroom, new electrical, new thru wall a/c. Move right in. $375K. Principals only. Jerry Sussman (owner).
212-929-9110 9am - 3 pm
516-487-9765 evenings

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BEST LOCATION IN NY
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Irene Leeds 212-832-5432
DOUGLAS ELLIMAN
GIBBONS & IVES

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33 Greenwich Ave 212-645-4420/1

1 BR, 14th floor
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Bargain for under $200,000.

WEA/Low 90s—Sunny, hi flr, classic 6. $450K firm. No bkrs. 212-628-8740.

SoHo Dplx—2000 sf, stm rm, copper kit, 2 BR, 2 bth. 212-966-2072. Lo mt. $525K.

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SKYLIT SOHO FULL FLOOR
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LARGE WINDOWS/HIGH CEILING
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STORES FOR SALE/RENT

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CO-OPERATIVES/CONDOS
Westchester

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Town House/Eastchester—Lake Isle. Contemp 3 BR, cath ceil, 3 flrs w/elev, 4 bth, jacuzzi, steam, pool, many extras. 24-hr security. Ask $399,000. **914-793-6442.**

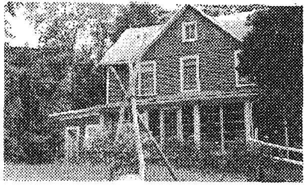
REACH 1.1 MILLION READERS
New York's affluent readers have a median household income of **$106,400** against the Sunday New York Times's $89,400. Deadline for line listing with AX, VI, MC: Tuesday Noon for issue on sale the following Monday.
212-880-0735 or 212-880-5406.

COUNTRY PROPERTY FOR SALE/RENT

Washington, CT/Litchfield Co Rental—18th Cent farmhouse, 4 BR, 3 1/2 bth, LR, DR, country kitchen. 11 acres, tennis court, swim pool, barn. 1 1/2 miles village. Avail now thru May. $1800/mo negot. **212-223-2080 or 212-734-2134.**

Open House
Sunday, Nov 2. 11am-5pm
Bedford, NY
Pre-revolutionary farmhouse, updated, unspoiled. Great room with fireplace, glassed-in studio, 2 BR, 2 1/2 bth, secluded wooded lot with brook and waterfall. 45 minutes NYC. $310K furnished. $298K unfurnished. By owner.
Call for directions. **212-678-0331.**

CATSKILL MOUNTAINS



Lovely, historic 5 bedrm home, inground pool, barn/garage (ideal artist studio), 4 park-like acres. Minutes to skiing. $179,000.
Offered exclusively by
BELLEAYRE REALTY
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Continued on page 162

REAL ESTATE NEW YORK

Continued from page 161

Bloomingburg, NY—Less than 90 min NW from NYC. Beaut 2 story contemporary retreat. Secluded 1.8 wooded mountainside acres w/magnificent view & stream. 4 BR, 3 full bths, skylights, fplc, wdbng stove, hot tub, deck, 2 car gar. Above grnd pool, conv to ski, antiquing, boating. Owner $175,000. 212-249-2137.

HOUSES FOR SALE/RENT
Manhattan

1 Blk From Central Park—Upper West Side renov brownstone. Gdn apt rental income. Triplex apt for owner. For sale by owner. $525,000. 212-662-5186.

Townhouses—Best selection available in NYC. Avery. 212-688-1644/772-8510.

HOUSES FOR SALE/RENT
Westchester

Country Charmer—Croton vicinity. Set on 1 acre, 3 BR, 2 bth, great weekend retreat, walk to train, low taxes. $225,000. **914-737-1015/evenings.**

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ONE OF A KIND

Exceptional country French residence on 1 + private acres with all-weather tennis court, heated pool. Upstairs & downstairs LivRm, both w/fplcs. Large master BedRm w/marble bth & SunRm attached, additional BedRm & bth upstairs; plus a family BedRm suite, & 2 maids' rms w/bth.

A gem at $895,000

HOULIHAN/LAWRENCE

Bronxville office. 914-337-0400

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Pound Ridge Rental—1890 farmhouse, 2 BR. $1200/mo. 212-249-1935.

HOUSES FOR SALE/RENT
Connecticut

Old Greenwich **Waterfront Assoc.**

SUPERB SHORE COLONIAL

On coveted Lucas Point; priv beach + dock. Great character & charm. Water views. Totally & masterfully renov-1979; all new 5 zone heating, plumbing, wiring. Spectacular country kitc. Formal LivRm & DinRm, big heated flagstone glassed solarium & breezy front porch. Lg master suite, 2 other bths & 4 BR's on 2nd flr. 3rd flr: 2 rms & bth semi-fin. $975,000.

Pref princ, but brokers protected.

Owner 203-637-1362

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WINTER RENTALS

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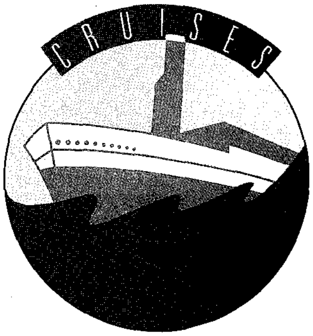
TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



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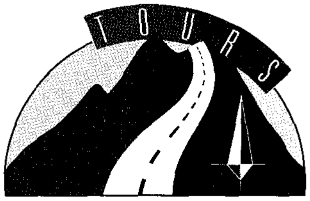
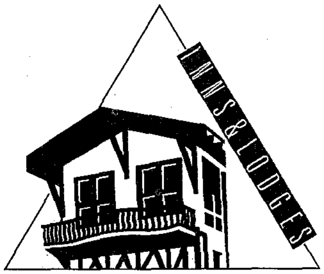


TOURS & TRIPS

Int'l Family Adventures—New concept. Europe, Africa, China & Australia for families. Unique. Free trip for organizer. Details: AIFS, Dept NYM, 102 Greenwich Av, Grch, Ct 06830. **203-869-9090.**



New England

DE BRUCE COUNTRY INN

100 miles NYC for Nature's enthusiasts, 1,000 acr Catskills. Plan for Thanksgiving now! Fine dining, relax in our fireplace lounge. **914-439-3900.**

RENTALS/SHARES

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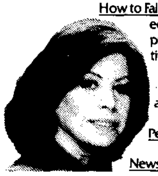

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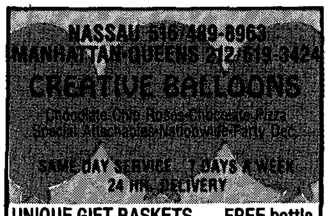
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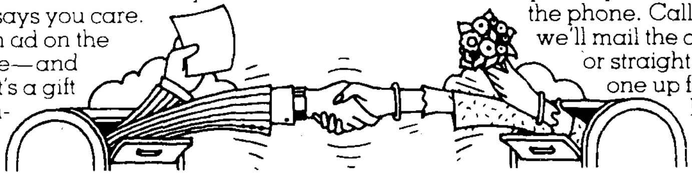

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STRICTLY PERSONALS

Republican Smokers Ignore—Very pretty, bright, imaginative woman in her 40's, with interests in both serious and silly, seeks just one truly available, reasonably sane, somewhat witty city male to be her nearest and dearest. NYM D284.

Tennis Fanatic Desires Love Match—Jewish professional, 25, sharp mind, athletic, super guy, great catch. Seeks attractive, slim, witty female, 21-26, for serious relationship. Photo, a must. NYM D289.

Dancer Turned Pediatrician—33, 5'6", tender, romantic, fun-loving, who enjoys people, exercising, NYC. Seeks professional, healthy, emotionally available Jewish man, 30-40, for mutual commitment. Note/photo, please. NYM S764.

Mets/Film Fan—Pretty, Jewish, dynamic, Ivy-educated, 39, cultured. Seeks bright, successful, secure, fit man, ready for steady life/love. NYM D290.

Love Golf, RV's, Romance—Travel, arts, biking. Tall, slender, stunning, spontaneous, NYC female artist. Seeks gentle, secure male, 54-64, to share some or all of the above. NYM F126.

I'm An Attractive, Blue-Eyed JD—39, 5'8", affectionate, independent, slim. I live in NJ with my sons (8 and 10), and work in NY. I'm searching for a kind, gentle, secure, intelligent, loving, Jewish professional male, for love, friendship and marriage. Phone/note/recent photo, helpful. NYM S782.

Filipina, Warmhearted—Sincere educated, 27, seeks same single white male for marriage. Photo, helps. NYM S781.

Dr. On Call—Sparkling, fun, handsome, trim, 30's, super-successful; enjoys theater, art, jogging. Seeks a loving Jewish woman, 31 or under, stunning, tall, nonsmoker, to share romance, intimacy and the long run. Photo, a must. NYM F121.

Successful, Handsome Attorney—30, seeks attractive, independent woman, 25-45, for candle light dinners, exotic travel, carriage rides in Central Park. Must be sincere, and have desire for commitment. Children OK. Photo/phone. NYM F124.

Gentleman - Distinguished—Considered more than attractive, independently wealthy, self-made, warm, worldly and unpretentious. 50, 6'4", 195, blue eyes, comfortable in most settings, really appreciates the opposite sex, many varied interests, currently developing my NJ estate, sailing and cruising in my boats, along with travel to interesting places occupies the bulk of my time. I seek a lady who is intelligent, interesting, with charming character, communicates easily, good heart and temperament, likes the country at least as much as the city, enjoys the ocean and water related activities, and is able to make time available to share with me what is considered a good life. All replies are welcomed. Photo, appreciated and reciprocated; distance not a factor. NYM F122.

Just A Country Boy In NYC—30, Wasp, worldly, wonderful, charming, athletic, intelligent, ambitious, humorous. A nonsmoker who deserves the same. Pushed by my secretary, I finally agreed! Take a chance; I'm worth it. Photo. NYM Y548.

Gorilla—40, tall, slim, blue eyes, romantic, prosperous; runs, jumps, turns flips in banana-strewn co-op; likes ballet, mud baths, beach, ski, bike, travel, meditation. Seeks bright, gorilla-loving, petite femme, to 33, dark eyes, open, healthy, shapely, purposeful. To share bananas, NYC jungle fun, dreams, reality and little gorillas. Photo, please. NYM D287.

Suffolk County, LI Lady—Attractive, personable, professional, young 50's, 5'7", 140 lbs, non-smoker. Seek stable, honest, successful, pleasant-looking man for friendship and caring. Note/phone/photo, please. NYM Y593.

Communicative, Jewish, Fun—Handsome investment banker, 38, 145, runner, seeks woman who is cute, classy, slim, who wants "it all" in Manhattan. Must appreciate Jack Nicholson, Billy Joel, classical music, and friendship. Photo bio/phone. NYM S761.

Is This The Way—To find the woman of my dreams? I'm 43, successful, handsome, trim, irreverent, said to have continental charm, and my ideal partner would be bright, slim, unusually attractive, with a sense of humor, preferably with dark eyes and hair, who would share some of my interests: politics, theater, movies, skiing, tennis, weekends in the country. Please send a picture with your letter. NYM F118.

Exceptional Man—Seeks that special NYC lady, 28-35, who is strikingly beautiful, tall, slim and sensuous, to share the joys of life with this very handsome, trim, successful and personable man. Photo, a must. NYM F120.

Sensitive, Successful Designer—Entrepreneur. Handsome. Mystic blue eyes. Well-built. Short, but towering personality and self-confidence. Argentinian, nonreligious Jew. Single father: two boys - 8, 10. Spiritual. Communicative, loving, optimistic. I love poetry, sunsets and fireplaces. Searching for female companion 25-35, very pretty, slim, exotic, bright, open, tolerant. Any height or religion; no smoking, alcohol or drugs. To share NYC and country; boating, traveling, books, nature, children and lots of laughter. Phone and handwritten letter/clear photo, a must. NYM F125.

Sophisticated, Attractive, Warm—Independent woman, who enjoys fine dining/finger foods, Bach/Beach Boys, skiing, tennis and galleries, seeks humorous man, 40-50, with an appreciation of the finer things in life and a love of simple pleasures. Phone/photo. NYM F123.

Beautiful, Sexy, Sweet—Romantic, green-eyed brunette, widow, 45, seeks tall, handsome, successful, sensitive man for friendship, fun, romance. NYM Y549.

I'm A Woman Of My Word—If you're an exceptionally together man: handsome, trim, successful, warm, caring, Jewish, 38-45 - you've met your match. It's a promise! Photo/phone. NYM S738.

Stop—In the name of love, if you are a dynamic, communicative, 28-38, Jewish man. Delightful, sincere, 31, Linda Evans look-alike, seeks a Dynasty of her own. Photo, insures a response. NYM Y550.

Witty, Attractive, Exec—Successful male, Jewish, 34, seeks romantic one-to-one relationship with pretty, bright, warm, sincere lady, 27-33. NYM S763.

Single White Male—Virile, clean, male, 30, pro athlete with own business, desires feminine female for romance, lasting relationship - or both. NYM D288.

Staten Island Man, 37—Wasp, expert skier, self-employed, gardener, very good-looking, wants beautiful female Wasp to raise children. Photo, please. NYM S779.

Lady—Tall, attractive, seeks man, 57 plus, wearing argyle socks. NYM D258.

Attractive Smith College Grad—43, in love with people and life, seeks open-hearted man (Christian, unmarried, under 55) to play for keeps. I'm a pro writer; love books, skiing, biking, tennis; am joyful, loyal, basically unspoiled. Are you a well-educated, accomplished man who's amusing, values integrity, family ties; truly wants one special woman? Let's get together! Your kids a plus. NYM Y590.

Caribbean-American Woman—Seeks quiet, bookish, zany, caring man, 35-50, who likes Bach, jazz, reggae, dancing, movies, tai chi, friendship. NYM S780.

Very Pretty Dentist—27, Jewish, 5'4", never married, would like to meet professional male, 28-35, with similar medical background. NYM Y594.

I'm A Cut Above The Average—I know it but don't flaunt it. An unencumbered, very pretty, LI Jewish businesswoman, 5'6", with strawberry blond hair and hazel eyes. I am romantic/serious, lovable/loving, earthy/refined, lady/vixen, sane/very witty, sophisticated/down-to-earth. I'm many things, but mostly I'm warm, compassionate, affectionate, sensitive, friendly, honest and someone to make you feel you've finally come "home". Although I love music, dancing, movies, theater, travel, the arts, fine dining, many sports, it's not where I'm going but who I'm with. I'm emotionally secure but vulnerable enough to share my fears, hopes, dreams and love. My friend, lover, soul mate, and counterpart is out there. If you're someone to look up to and adore in return for the same, I'm already in "like" with you. A non-smoking, attractive man, with savoir faire, at least 5'9", 48-58, sensual, spontaneous, warm, financially and emotionally secure and not afraid of intimacy and vulnerability, then please respond. Love makes the world go round and the spin worthwhile. Bio/photo/phone. NYM S759.

Demure—Pretty Asian female, 42, seeks male mate. Note. POB 683 NYC 10008.

North Shore Female—Pretty, petite, brunette, 44, loves life, love, laughter; sparking smile, great shape! Seeks man, tall, built, attractive, humorous, successful! Giving type personality. Photo, imperative! Romance, honesty wanted! 40's. NYM D241.

Abashed—At having to place personal ads, single Jewish man, 37, NYC lawyer, seeks single Jewish woman, 21-39, interested in theater, music, opera, etc. NYM D166.

Well-Therapised Growth-Oriented—Jewish, slender, female, 35, 5'7", dedicated athlete and theater-goer, with energy to burn, interested in a genuine man who realistically believes a long-lasting relationship requires hard work. Photo, requested. NYM Y577.

PhD, White Male—Late 30's, physically fit, non-smoker, seeks sensitive, intelligent, humorous, spiritual woman who desires serious relationship leading to family. Bio/photo. NYM D234.

Pretty Oriental Artist—30, resolute, selective yet dedicated, seeks male, 30-45, with integrity and rich soul. Together we create a beautiful heaven. NYM Y522.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30-late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM D219.

Successful, Handsome Irishman—34, 5'8", with a flair to enjoy life's finest, is searching for that mature woman whose cute, pinchable face and warm smile brings happiness to all. If you want same, are petite/slim, photo/bio. NYM Y534.

Handsome, Adventurous Jewish Man—35, 5'11", seeks special lady for relationship. POB 314, Brooklyn, NY 11234.

Spiritual, Professional Male—40, 5'7", MBA/CPA, seeks companionship. Must be a truth student as well as beautiful and intelligent; should be athletic, health-minded and non-smoker. Thanks, for the photo and note. NYM D232.

This Week Only—Handsome, athletic, funny, blond, 6', professional Jewish male, 26, seeks stylish, adventurous, witty, attractive female for dinner, dancing and...(no, not the movies). Phone/photo. Limited offer, so act fast. NYM Y545.

Attractive Male Lawyer—26, seeking gentle, intelligent female. NYM S735.

Seek Career As Wife/Mom—I'm a very pretty blond; successful, warm, loving, 27, honest, fun and have good values. Bio/phone/photo. NYM Y546.

Wanted: Millionairess—Intelligent, serious, achievement-oriented, attractive, for true love and marriage to Renaissance-Hemingway-type, wealthy MBA. Background: psychology, arts, athletics. I'm dashing, over 33. Phone. NYM D233.

Lover Of Life—39, handsome, tall, Jewish, MBA, well-traveled entrepreneur, seeks tall, slender, 27-35, female with heart and soul. Photo. NYM F119.

Shapely, Green-Eyed Female MD—Jewish, 5'11", 32, exuberant, loving, committed to making the most of life; seeks smart, witty, tall, good-looking, kind man. Note/phone. NYM Y547.

Shapely, Sexy, Smart—Attractive Jewish professional, 33, seeks cerebral, sensual and accomplished man, 33-43, for honest relationship and t.l.c. NYM Y556.

Millionaire—Legitimate, generous, 45, custody 2 young sons, seeks model-like look, 25-35. Photo, a must. NYM D239.

Abba's A Rabbi—Pretty lady, Jerusalemite, 30's, professional, artsy, well-traveled, sensuous but never married. Seeks smart, funny, seriously Orthodox Jewish hubby. Note. NYM D238.

Fair(field) County Damsel—Seeks knight (40-50) in shining armor (or pinstripes), on white horse (or BMW), to rescue us both from deadly singles scene. Reward: love, laughter, maybe happy ever after. NYM D240.

San Francisco Lawyer—Never married, a gentleman ready to settle down; city home, country home, 37. Seek attractive Jewish female, 23-32, to share active, warm, exciting life. Send bio/photo/phone. NYM Y557.

Writer—Enjoys music/mystery. Holly Golightly/Michelle Marsh-type, seeks attractive, successful and fun-loving male, 45-55, to share new movies, dinners and possible friendship. Photo. NYM D242.

Beauty And Brains, Compassion And—Passion. 38-year-old professional woman, seeks man who is physically attractive to me, has a mind I can be excited by and respect, is sensitive, warm, knows what love is, lives out of the knowledge of who he is, is vital, possesses a sense of humor and desires to both share his life and create another with his complement. Note/phone/photo, preferred. NYM D243.

Artistic, Beautiful Woman—32, seeks secure, exciting man. Photo. NYM D244.

Very Beautiful—Art professor/author, slim, 32, 5'6", Jewish, divorced (no kids); seeks stable, educated, successful man to complete wedding portrait. NYM Y558.

Are You A 50ish Man—Smart, sane, loving food, talk, beaches, deserving the best woman? Tell me why. NYM Y566.

Straight From The Heart—Refreshingly sincere, enthusiastic Jewish female, 32, artistic, athletic and trilingual, with subtle beauty and career I love, seeks non-smoking guy, 20's or 30's. NYM S745.

Limited Partnership Forming—North NJ, white male investor wanted! Guaranteed "high yield" if you enjoy skiing, biking, outdoors, cozy fires, travel, good friends, food, fun and being enjoyed. Terms: you should be loving, secure, happy, sensitive, educated, at least 5'10", physically fit, between 30-40. I am 5'6", 130 lbs, 32, and all of the above. For detailed prospectus, send photo/phone and particulars. NYM S746.

Wanted: Irish-Catholic Lady—20-26, for good-looking, business, humorous and athletic man. Serious inquiries only. NYM S747.

Fiery Redhead, 36—Single, Jewish female, 5'7", finance professional and very athletic, seeks male counterpart, 33-42, to share good times, romantic evenings. Phone/photo/brief bio. NYM Y569.

Very Handsome And Successful—Designer, 38. Seeks very attractive and sensitive Wasp lady. First time ad. Photo, appreciated. NYM D251.

Attractive European Lady—Sophisticated, financially secure, early 40's, slim, 5'7", blond, green eyes, good legs. Need proof a man can be kind, fun, caring. Serious romance on my mind. Bio/photo; will exchange. NYM S755.

NJ, Essex County Man—45, 5'11", uninhibited with lean body and good looks, non-religious Jew; enjoys financial success, lives in comfort but does not find pleasure in conspicuous consumption. Values trust, openness and caring. Seeks life with younger, self-confident, slim, pretty woman who enjoys outdoors, water sports, informal back-roads-style travel and some cultural interests. Photo, please. NYM Y551.

Female Physician, 39—Cute, athletic, petite, wishes to meet kind, bright, sensitive man for long-term relationship. Note/phone/photo. NYM S739.

Intelligent, Energetic, Attractive—Fun-loving, single, slim gal, 36, 5'6", who values the arts, culture, rock 'n roll and the good things in life; seeks non-smoking, mature, communicative, professional male counterpart, 35-48, who is ready for friendship, romance - and perhaps more? Recent photo/note/phone, a must. Will reciprocate. NYM Y552.

English Knight—Wasp, having ventured in many lands, now camped in NY; seeking Guinevere to share Camelot. Envoys - rsvp with details. Photo/phone to: NYM Y553.

Tall, Dark, Handsome—29, Jewish MD with Westchester practice. I am 6'2", blue eyes, introspective, romantic, athletic. Ready to meet that special, sincere woman. Photo, appreciated. NYM S740.

Handsome, Successful Executive—39, seeks spontaneous, lovable, bright lady. Photo/note/phone. NYM Y554.

Lady Of Your Dreams?—Pretty blond, likes active life filled with laughter, sailing, dining, theater, good friends and romance. Could you fulfill my dreams of love and family? If 30-45, charming, handsome, successful and funny - let's meet. Photo/note. NYM S741.

Well-Bred, Warm, Witty Guy—Sincere, good-looking Jewish professional, 31, seeks my better half. She: refined, stable, sweet, pretty and bright; Jewish with old-fashioned values. Photo. NYM D235.

Beautiful Brown-Eyed Doll—5'6", 120 lbs, looking for a man of class and intelligence, sensitivity, 35-55, who likes the better things in life: champagne and caviar. NYM D236.

Spirited Executive Lady—Loves the arts and travel, seeks male counterpart, 55 plus. POB 1312, NYC 10022.

New From Atlanta—Looking for some Northern hospitality. Writer, 36, 6'2", 180, seeks bright, pretty, slim woman, 25-35, who enjoys life, liberty and the pursuit of happiness. Photo. NYM D237.

I Enjoy My Work—But I don't enjoy being alone. I'm a successful professional, non-smoker, good looks, man in my late 40's going on late 20's. Looking for an intellectual, beautiful woman to share life. Note/phone/photo. NYM Y555.

I Have A Rather Nice Life—For a 55-year-old, divorced, somewhat Jewish, gentle, passionate man. What I don't have, just now, is a loving best-friend lady. If you're Manhattan-based, and you think you're something special, I'd love hearing from you. A photo might be nice, too. Fair warning: I'm a total romantic. NYM D259.

Pretty, Slender, Waspy—38-year-old professional woman with lots of good friends, looking for someone who wants to be a family. Attracted by tall, slim man with humor and social conscience. Admitted soft spot for MDs. More interested in values than cash flow. Children welcome. Note/phone. NYM D245.

Honest, Sincere, Successful—35, tall, athletic businessman who is looking for someone special. I love the ocean, horseback riding, fine dining, travel abroad, Broadway and quiet evenings at home in front of the fireplace. If you are a tall, sincere and down-to-earth woman, please respond with phone/photo. NYM D246.

Attractive, Slim Lawyer—27, successful female, seeking humorous Jewish doctor or other educated, successful professional or businessman. NYM D247.

Musical, Curvaceous—43-year-old, professional woman, seeks relationship of sharing, caring and commitment with man who loves love, learning and playing. NYM Y559.

Handsome Stallion—Tall, athletic, awake, empathic PhD therapist, 33, seeks well-read, relaxed, tall, thin female, 25-32, with right reins. Photo. NYM Y560.

Handsome Jewish Doctor—28, 5'11", slim, athletic, caring, seeks attractive, non-smoking Jewish woman, 22-28, for healthy relationship. Photo. NYM D248.

Bottom Of The Ninth—And here comes my pitch. Handsome, Jewish, Ivy, 28, Wall Street professional, very warm and witty, intelligent and caring. Seek to go extra innings with cute relief pitcher. Must have good curve(s)! NYM D249.

Affordable Luxuries—Like friendship and romance, wanted by NYC woman, 50's, would-be writer, with honest and open, not-so-perfect man. NYM Y561.

Sexy, Warm Psychologist—Jewish woman, seeks a good-looking, insightful, witty professional man, 32-45, looking for an intimate relationship. NYM Y562.

Singles Scene Hold-Out—Down-to-earth yet sophisticated, successful Jewish female, 30, pretty, slim, with spunk and wit; seeks accomplished, fun-loving Jewish male, 28-40, with warmth and vibrancy for relationship with chance of commitment. Photo/phone, a must. NYM S742.

Westchester Option—For merger, not takeover. Want Jewish male, 35-55, who like me, is affluent, athletic and attractive. Photo/phone. NYM Y563.

Multimillionaire, Handsome—35, 5'9", seeking cover girl, 20-30, to cuddle by the fireplace. Photo/phone. NYM S743.

Female Musician-Writer—Katherine Ross/Linda Ronstadt with touch of Peanuts' Lucy, seeks creative, daring man, 26-40, with heart of a poet, soul of a clown. Be bright, fit, slightly wicked/wildly attractive. Photo, helpful. NYM Y565.

Take A Chance!—Seek special lady to share candlelight dinners, walks, flowers. I'm 30, fit, Christian, successful. Let's both take a chance. Photo. NYM S744.

Successful, Sports-minded Irishman—39, seeks a nice, trim female companion to ski, play tennis, cycle, dine and go antiquing. Photo, please. NYM Y570.

Artistic, Poetic, Scientific—Humorous man, 39, desires good-hearted woman for monotonous - I mean monogamous relationship. Photo, appreciated. NYM S748.

Very Pretty, Blue-Eyed Blond—Jewish, 25, professional, slim, great sense of humor, educated, sincere, down-to-earth, seeks intelligent, caring, handsome, athletic male who enjoys NYC, the outdoors, is fun-loving, and looking for a new friend. Note/photo. NYM D250.

Petite Teacher—Hispanic, 31, searches for trim, white male, 24-31. (Redheads preferred). Photo/address. NYM Y568.

Musical Tennis Player—Looking for love game with gentle, sophisticated guy, late fifties, on or off court. NYM D252.

Very Pretty, Petite, Bright—27-year-old, Jewish female lawyer, would like to meet tall, slim, financially secure, Jewish male with a keen mind and warm heart. If you are worldly in taste and manner, yet down-to-earth in spirit, drop me a note. Photo/phone, please. NYM Y571.

Slim, Professional Beauty Wanted—By 29-year-old businessman. Photo/bio. For friendship, intimacy. NYM D253.

Honest, Able, Handsome Man—Seeks very beautiful, robust, blondish woman, open to the finest life. NYM D254.

Attractive, Sensitive, Athletic Woman—35, hazel eyes, bright smile. Wants to share time between workouts with sensitive, bright, athletic man, 32-42. Good sense of humor, but not afraid to get serious, a must. Recent photo. NYM D255.

Handsome, Intelligent, Caring—Secure professional male, 30, 5'10", 165 lbs, honest, athletic and loves to play. Seeks attractive, open, fun-loving female, 25-32, with traditional values. Note/phone/photo. NYM Y572.

Once Upon A Time—A very pretty, slender, blue-eyed blond, 41, Jewish lady, dreamed of an attractive, affectionate man, who was free to express love. Photo/phone, please. NYM S749.

Chinese Lady, 37, 5'6"—Pretty, slim, with college education, varied interests, seeks honest, well-educated, successful Caucasian man, 42-50, for marriage. No smoking/no drugs. POB 2354 NYC 10185.

Washington, D.C., Single Jewish Male—5'9", enjoys walks, motor trips, seeks Jewish female, 20-32, non-smoker, attractive. Photo/phone. NYM D257.

Now's Your Chance—To meet a pretty, lively Jewish woman, 30, PhD. Seeking Jewish man with brains, sense of humor, interests in jazz, sports; non-smoker. Note/phone. NYM S750.

Beautiful English Woman—39, 5'6", 135 lbs, voluptuous and bright, varied interests. At home with city life or cozy country weekends, comfortable in gowns or jeans. Seeks a man who is warm, caring, romantic, successful, tall and sensual for long term relationship. Photo/phone. NYM S751.

Easy-Going, Creative Type—Stable, sincere male, upper east side graphic designer, 36, bright, sensitive, inventive, good-looking, bearded. Seeks special lady with brains, beauty and creative spark. Photo, reciprocated. NYM Y576.

STRICTLY PERSONALS

Iconoclastic Entrepreneur—41, 5'10", 185 lbs, enjoys the quest for outrageous wealth. Seeks non-smoking, career-oriented female who must be 28-34, 5'5" or more, slender, very pretty to beautiful and is justifiably egotistical in a congenial way. Note/phone. NYM D292.

Long Blond Hair—Pretty Wasp, 30, 5'7", well-dressed, educated professional, with a wide range of interests, seeks handsome, professional Christian man, 29-39. Photo a must; will exchange same. NYM Y575.

Jew-Handsome-Millionaire-NYC—46, 6'. You: slender, tall, flowering, rich, perspicacious, non-smoker. NYM S753.

Wanted: Regular Guy—Pretty, petite lady, 30, seeks sincere, warm, happy man, 28-40. Photo. NYM D267.

Female Attorney—Early 30's, slender, warm, energetic, blue eyes, blond. Would like to meet tall, honest, fun, considerate male JD, MBA or exec, 32-42, for shared fun. NYM D273.

Warm My Heart—Pretty, sensitive, kind, generous, lovable, 29, Jewish female, longing to be captivated by a warm, sensitive, secure, huggable, easy-to-talk-to Jewish man, 29-38, for a lasting relationship. Photo/phone. NYM D274.

28-Year-Old Male—5'8", blue-eyed, smoker, slim build, occasionally insecure, sometimes unsure but clear on what he needs in a companion. Desires someone who is warm and vulnerable and willing to take a risk on love; someone who seeks a connection with an honest, sincere, committed man. I'm a meat and potatoes kind of guy, but not afraid to taste caviar. I have found satisfaction in building my company and now wish to use this energy to develop a meaningful relationship. If you see life as an adventure and I seem like a guy you might want to share it with, I'd welcome a response. Giant fan preferred. Phone/photo, please. NYM Y582.

Wanted—Slender, attractive woman, 27-35, for handsome, clean-cut man, 43. Goal: fun and/or serious romance. I'm into domestic travel, contemporary hit music. Please include photo. NYM D275.

Classy, Very Pretty Woman—Warm, sense of humor, Ivy-educated, loves the arts, books. Seeks male counterpart, 40-52. Photo, appreciated. NYM Y583.

Very Attractive, Successful—Sensitive, romantic woman, 34, seeks handsome male, 35-40, who is sensitive and warm, looking for relationship and enjoys a good sense of humor. Photo and bio, a must. NYM D276.

Nice Guy Wanted—By Jewish female, 37, with looks, brains, personality, nice shape, good job, integrity, romantic soul, varied interests and time for you. Photo, helpful. NYM D277.

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 33, 5'8", Jewish, successful, perfect for bringing home to your mother. Note/photo. NYM Y584.

I Fled From Injustice—Was leading Soviet lawyer. I'm 5'7", attractive, slim, curvy, love music, art, politics. I value warmth, culture, elegance. If you are over 45, with similar values and ready for caring relationship, write to POB 3024 NYC 10185.

Am I Dreaming?—Or do you really exist? You are a kind and caring, loving and adventurous, emotionally and financially secure, educated, well-mannered and well-groomed professional man. You are a tall and attractive non-smoker, between 39 and 49, with a terrific sense of humor. You enjoy tennis and dancing. We can share evenings at the theater, fine restaurants, listening to beautiful music or quiet nights alone. You will be my best friend. And I? I am a tall, slim and attractive Jewish woman. Loving, beautifully groomed, honest, well-traveled, educated, caring. If you believe in romance and happy endings, you're not dreaming either. Wake me, Prince Charming, with a note/photo/phone number. NYM D261.

And Now For Something Different—This Jewish male, bright, handsome, financially secure, early 50's, trim, fit, athletic, non-smoker with eclectic interests, honesty and integrity, wishes to be the male half of a couple who would have a committed, monogomous relationship, share those very special moments, but live apart. You should be Jewish, 38 plus, very pretty, unencumbered, hourglass figure, with similar interests. If you are interested in a quality relationship of this type. I think we should meet. Photo, required; will reciprocate. NYM D262.

Lovely Intelligent Woman—Seeks man (50-59) for friendship/love. NYM Y573.

Loving And Exciting—Each at the right moment. 5'8", slender, curvy, Jewish, romantic lady, seeks "for forever" an emotionally and financially secure, Jewish Manhattanite (38-52) male. Photo, a must. Note/phone. NYM Y574.

Wishing And Hoping—For that special gentleman who is warm, communicative, responsive and successful. If you are interested in meeting a tall, attractive lady stockbroker (37) from Greenwich CT, who enjoys life - from sailing to great jazz -please reply with note/phone and photo (optional). NYM D263.

Attorney, 58—Looks like 45. 5'10", handsome, sense of humor, athletic, articulate, wants to go "rest of the way" with someone special. Looking for very clean-cut, very pretty lady in her 40's, good figure, interesting career, intelligent, decent, sincere and warm. Note/ phone/recent clear photo, a must; no response without. NYM D264.

Greek-American, Divorced—35, female, attractive, sincere, seeks intelligent, sincere gentleman of Greek-American heritage, 35-45, for serious relationship leading to marriage. Photo. NYM S752.

Foreign Professional—26, 6'3", MBA, yuppie. Looking for sensitive and slim female companion to share romance, friendship and NYC events. NYM D301.

Handsome, Passionate, Wealthy Male—Early 40's, 5'9", athletically built, adventurous and romantic, searching for young woman, 20-30, thin, magnificently beautiful outside and in. Must be brave and daring with strong desire to fall in love. Please send photo and short note. NYM D265.

Happily Disentangled—But in no way disenchanted. Independent professional female, vivacious, tactile, very good to look at. Athletic but not a jock, amusing and ready to be amused. I'm here, where are you, mister, 30-45? NYM D266.

Feminine, Intelligent, Cultured—35, 5'6", 114 lbs, professional in the arts, loves opera, classical music, art, travel, tennis. Romantic and sexy, seeks successful Jewish male cuddler. NYM D291.

Will Take Manhattan—Lovely, cultured, active, truly delightful, slim, 5'6"blond, 40's, female. Can be lured by brainy, fit, warm-hearted, handsome male for happy times and a loving relationship. Note/photo. NYM S762.

Joie De Vivre—Beautiful, intelligent, tall, slender blond, 29, who enjoys travel, fine dining, dancing, ocean sailing, old world charm, wishes to meet financially secure gentleman, 35 plus, for honest, lasting relationship. NYM Y578.

Incurably Romantic Dr.—Handsome, 6', 170, athletic, mid 30's, warm and sensitive, prominent Ivy Grad at the top of my field of practice in midtown. I have also worked professionally as a classical and rock musician. Jewish, never married. Looking for that Miss America type, gorgeous and traditional, extremely thin, 22-29. Only if you meet the above but are as hesitant to answer this ad as I was to place it, please respond. Non-smoker. Photo, absolutely essential. NYM S756.

Jewish Attorney—26, ram, tired of sheep, wants ewe. Photo/note. NYM S757.

Beautiful Spirited Blond—Journalist, 5'7", 120 lbs, 43 (looks 33), real smart, down-to-earth, lively humor, seeks exceptionally good-looking, trim, tall, spontaneous, non-smoking, monogamous man, 30-50, for travel, movies, hanging out, city/country fun, going steady - maybe for good! Photo, a must. NYM D269.

Sensitive, Successful, Romantic, Sexy—Jewish guy, 41, 5'7", 155 lbs, antidote for fast track, yuppie syndrome, looking for like-minded, moderately sophisticated, self-reliant, physically fit, non-smoking Jewish woman with joie de vivre. For sharing, caring, marriage, children. Skiing, tennis, art, music - nice but not necessary. Note/photo/phone. NYM D270.

Are You A Bright—Warm, sensitive, attractive, slim, Jewish lady, 26-36? Do you enjoy cuddling in front of a fire and watching the leaves turn, walking through the fallen snow, having a candlelit dinner at a country inn? If you've answered yes, this handsome, athletic, sensitive, 5'8", 160 lb, MBA, 39, wants you! Photo/phone. NYM Y579.

Perfect Strangers—Not for long if you're a tall, attractive, successful, white guy, mid 30's. I'm a tall, affectionate, financially secure, pretty gal, seeking friendship, hopefully more. Photo. NYM D271.

The Best—Mensch, 34, doctor, bright, very handsome, 5'11", blue eyes, athletic, charming, fun, divorced, father to an adorable boy (7), seeks a gorgeous, tall, thin, professional, bright Jewess, up to 28, for a future. Photo, please. NYM Y580.

Ivy League Physician—Academic career, tall, handsome, intellectual, Catholic, ex professional athlete, 34. Seeks caring, bright, attractive female who values good conversation, fidelity, a spirit of fun and sharing the above with the right guy. Note/phone/photo, please. NYM Y581.

Attractive Lady MD—45, 5', 108 lbs, brunette, foreign-born, Jewish, diverse interests. Are you the right man? NYM D272.

Good-Looking, Tall, Wasp Sailor—Seeks joys of life with female mate, 26-37, no drugs. Preferred: bright, laid-back professional with flaws, for sharing interests on warm voyage, no kids. NYM S758.

Beautiful, Down-To-Earth Artist—31, slender, 5'8", long hair, seeks bright, creative man with some sense of humor. Bio and photo, please. NYM D278.

Pretty, Athletic, Manhattan Exec—37, seeks a nice guy to share running, skiing, city living, fun and country weekends. Photo, appreciated. NYM Y585.

Sensuous, Warm, Attractive Woman—Seeks successful, caring man (45-50), for fun-and-frolic relationship. Photo/phone. NYM D279.

Westchester Male, 31—Professionally secure, home-owner, very attractive, sensitive. Seeks slim, smart, Jewish female. Enjoys skiing, nautilus, candlelight, great food. Photo, a must/note. NYM Y586.

Looking For My Honey—Very handsome east-sider, dark hair, 27, professional, confident, funny, normal, seeks very pretty, bright, selective Jewish female, 22-27, with a sparkle in her eye, for the real thing. Photo/phone. NYM D280.

Attractive Divorced Jewish Female, 41—Professional, financially secure, interested in ballet, movies, theater and country walks with the right man. You should be 40-46, bright, with many interests including a serious relationship. NYM D281.

Bright, Slim Pretty Woman—33, wants to share routine and sublime, dinner and dishes, exercise and indulgence, late night talks and life hereafter with offbeat, straightforward man. NYM D282.

Pretty, Slim Widow—Jewish, young mid 40's, non-smoker, financially and emotionally secure, loves tennis, skiing, the beach, travel, music. Seeks male counterpart. Photo, please. NYM D283.

Exceptional LI Professional Woman—Sexy-slim-auburn hair-green eyes-Christian, seeks LI counterpart. Widower/divorced, professional/businessman, 43-53, with varied interests. NYM S760.

5 Foot 2, Eyes Of Blue—Pretty, petite professional, 31. Enjoys life, laughing, loving. Seeks Jewish male for friendship/lasting romance. Photo/bio. NYM Y587.

Let's Join Dreams—Handsome, supportive, Classy, Jewish Doctor, 37, 5'6", seeks pretty, sexy, wise lady combining passion with compassion to enjoy family, sports, culture and intimacy. Note/photo/phone. POB 2195, Haddonfield, NJ 08033-0914.

Tall, Unpretentious—Idealistic female, seeks tall, warm, humorous, emotionally secure male, 35 plus, for friendship. Photo/phone/bio. NYM Y588.

Warm, Attractive, Successful Woman—44, seeks adventurous, self-confident man, 40-55, for romance and friendship. Bio/phone. NYM D285.

Life's A Gas, So Take A Chance—Very handsome man, non-practicing Jew, 28, 6'1", slim but strong build, intelligent, sociable and successful; loves New York, opera, theater, music, movies and the Mets. Looking for an exceptionally bright and beautiful woman (non-smoker), 22-30, for friendship, romance and marriage. Photo/note/phone. NYM Y591.

STRICTLY PERSONALS

Love, Marriage And Kids—Sought by very handsome, successful corporate artist, 6'2". Desire sincere, down-to-earth, tall, curvaceous Jewish beauty, never married, 25-35. Photo. NYM D318.

Want Pampering?—I do, by a very manly man who is confident, happy and successful. I am attractive and active, late 40's. Send photo. Thank you. NYM D319.

Attractive Irish-American Woman, 39—Single, financially secure, incurably romantic, seeks gentleman for friendship, maybe more. Photo/phone. NYM S777.

Howard Stern Seeks Robin Quivers—Very handsome, young-looking, divorced Jewish male, 32, successful, seeks warm, sensitive and sexy woman for life. Phone/photo, please. NYM D320.

Tired Of Being Tough—Attractive, petite, very special MD, would like to share quiet times, talking, laughing, nuzzling with warm, sensitive, secure man, mid 30's. NYM D321.

Athletic, Attractive And Personable—White male attorney, 36, 6'2", seeks white female, 28-34, to share similar interests. Likes all sports, theater and movie going and good books. Please send note with description of self and phone number. NYM Y604.

Sexy, Successful Businessman—27, Jewish. Loves adventure, sports, travel. Seeks slim, very beautiful female, 20-27, for permanent (?) relationship. Send photo, phone. NYM D302.

Male MD, 36—Seeks a gentle, trim blond female, 28-40, for dining, theater and arts. NYM D303.

Entrepreneur Seeks Partner—This highly successful, handsome, non-smoking, professional (former attorney) real estate entrepreneur who is sensitive, sincere, caring and whose interests are as diverse - from Mozart to the Mets - seeks that bright, attractive, sensuous woman, 33-43, who wishes to live life as it was meant to be. Recent photo, please. NYM Y605.

Jersey Redhead, Consultant—Works NYC. Seeks nice guy, late 40's-early 50's, to canoe, consort, carouse, construe, cavort, caress, crack up and swim with. Must like books and music. NYM D304.

Endless Love And Marriage—Very pretty face, lovely figure and legs, blonde, 40. Sensuous, talented, witty, charming, with expensive tastes and sophisticated lifestyle. Seeks ultra-successful, sincere, quality man with similar tastes, who enjoys residing in Manhattan. NYM Y606.

A Woman For All Seasons—Energetic, romantic, independent (well, not that independent) lady, 36, loves tennis and the summer sun and moonlit winter nights in Aspen - seeks a man to share the same and dance away time together. Photo/bio/phone, please. NYM D305.

Rare Treasure—Beautiful woman, own business, sophisticated tastes, wants to share her heart of gold with a kind, successful Jewish man, 42-54. NYM D306.

Looking For Best Friend—Jewish male, 44, 5'7", seeking Jewish female, 35-40, who likes the simple things in life, and who would be a warm and understanding partner. Travel, shows, restaurants, hanging out. Photo appreciated. NYM Y609.

It Must Include Passion—I am a successful, 32-year-old, investment banker and more. Although I have traded in my jeans and motorcycles for 3-piece suits and 4 wheels, my tastes remain varied. I am intelligent and good-looking and have a sense of humor. I enjoy honest conversation, new and vintage rock music, sports, Manhattan events and long drives out of the city. You are smart, accomplished, attractive and sexy. Please include letter and photo. NYM D307.

As Shakespeare Wrote—"Love, lord, husband and friend." I'm a loving, compassionate, very pretty, worldly Jewish woman, searching for one special man, 32-48, professional, to walk along with - perhaps, forever. Photo. NYM D308.

Seeking Final Romance—You are Jewish, pretty, slim, professional, witty, physical, intelligent and sensitive. I am a Jewish, 40, tall, handsome, sensuous, earthy, funny, adventurous, outdoorsy, professional CEO. Together we will share love, family, culture, travel and good life. NYM Y607.

Nice Guys Finish Last—Jewish male, 29, professional, seeks female, 22-29, to change that. Easygoing, sense of humor, athletic, unpredictable. NYM Y608.

Warm, Handsome Japanese—30, seeks affectionate, intelligent woman for caring relationship. Photo. NYM D309.

For Connoisseur Of Pulkes—Sensual, smart, slightly screwy, romantic Jewish female, desires warm, witty, wonderful male, 37-50. Sense of humor. NYM D322.

Lonely NJ Man, 30—Seeking sensible, sexy, compassionate lady to share love, good/bad times, family. I have a limited, non-restricting disability but I am also handsome and charming and enjoy most physical activities. Photo. NYM Y610.

Sophisticated Intelligent Beauty—Educated businesswoman, 40. Enjoys the arts, athletics. Successful; seeks accomplished, financially successful, intelligent Jewish male, 40-50's, for fun, caring, possible relationship. Note, NYM D310.

Very Gentle, Athletic—Italian-American, professional man, said by some to be handsome, would like to meet a feminine, family-oriented woman, perhaps with an artistic inclination. NYM D311.

Pretty RN—30, Jewish, seeks professional Jewish male, 30-40, for friendship, good times. NJ. Note/phone. NYM D312.

Dynamic NYC Woman—In search of quality, depth, charm and sophistication. A man who can orchestrate; unfolds romance tastefully, nothing self-serving, love is beyond ego, it's sacred. A man who enjoys a woman who's affections are rich, emotions are deep. One who is high-minded; there is rare beauty and compassion. I need a man who is idealistic, has character, nerve, imagination, conviction, courage; relates to commitment - you need a woman of spirit, who aspires, dreams, assures, inspires. The mundane must bees: Jewish, non-smoker, NYC resident. Respond with hand written note. FDR POB 7730, NY 10022.

UN Diplomat—38, suave, debonaire, entertains frequently, seeks soignee femme to share black-tie evenings. NYM D313.

Pretty, Sexy, Slim—28, Jewish, 5'6", Jennifer Beals look-alike who likes to travel, seeks professional man with warm eyes and smile. Photo, please. NYM Y611.

Between The Lines—Spirited, pretty Jewish journalist, 32. Good sport, great traveler, fool for music. Seeks perceptive, big-hearted guy with social conscience, social skills. Note with: who, what, when, where, why. NYM D314.

Vivacious, Attractive Woman—28, seeks a well-rounded professional man who enjoys romantic moments, laughter and outdoor activity. Bio/photo. NYM D315.

Recipe For A Happy 1987—1 affectionate, playful, Jewish male, 27; by day poses as busy exec. Add spicy, good looks and zest for fun. Seeks similar woman, natural, sweet with pizzazz, for lasting relationship. Bon appetit. Photo. NYM Y612.

Lovely, Lively Lady—Jewish widow, wants to meet secure, gregarious gentleman, 50-60, sprinkled with magic dust. Know you're out there. NYM Y613.

A Nice Person—Tall black woman, 40's. Are you a 6' professional, 40-55? A non-smoker? Enjoy museums, dining out, theater? Gladden at the sight of soaring hawks or sunsets? Note/phone/photo, a plus. NYM D317.

Don't Just Circle This Ad—Remember to respond to a lovely, attractive, slender, 5'5", 115 lb, youthful, fit, 47-year-old brunette. Background in theater arts. Zest for life yet wiser from it too. I have a warm and loving nature. Am seeking accomplished gentleman, 40's, 50's, with a sense of humor and kindnss. Photo/phone, please. NYM Y614.

Fun To Be With—Successful, Jewish professional, 40's, seeks attractive, warm, lively lady to enjoy the joys of the city and country. NYM Y615.

Cute, Not Boring, Blue-Eyed—Male, 38, 5'11", 180 lbs, seeks lady who smokes, drinks, diets, gambles; for romance. Photo optional. Phone. NYM Y596.

Engineer With Blueprint—For the future. This single, 35, 5'8", trim, Jewish professional male, wants to begin building a future with a pretty, energetic woman. Photo. NYM S767.

Wanted:—A man who wants to enjoy life with a warm, loving, pretty woman. Someone successful within himself who is willing to share love, laughter, and a lifetime. 38-48, Jewish, non-smoker. Let's talk. Phone/photo requested. NYM Y597.

Beautiful Equestrian, 30—5'5", slender. Likes fine dining and travel, seeks non-smoking, cerebral male, 30-40. Note/phone/photo. NYM D294.

Go Ahead-Make My Day!—28, single Jewish male, MD, tall and athletic, and not afraid to take a chance; looking for slim, intelligent woman, non-smoker for possible? If you can enjoy everything from pizza and a movie to fine dining and the Philharmonic, then you might just (make my day). Photo/note. NYM Y598.

Chemistry!—It's indescribable but essential. I'm a tall, dark, terrific, 37, widow. Seeking a special feeling. If you're over 6', send photo/note. See if we can ignite some sparks. Suburbs fine. NYM S773.

Gifted, Handsome, Successful—Tall gentleman, 55, seeks woman of character, under 40, who appreciates the miracle of life. NYM Y599.

Don't Need Superwoman—Just a pretty, shapely, Levi's-type Jewish female, considerate, sense of humor, about 25. I'm 33, athletic, handsome, secure, cultured and quite adorable, but can't leap tall buildings. Photo. NYM D300.

Tycoon And Only 32!—Ultra-successful Jewish attorney, but made fortune the hard way in real estate. 6', handsome and honestly not conceited. Homes in Boston and NYC. Truly looking for Ms. Right. Photo a must please. NYM Y589.

Lovely Manhattan Lady—Widowed, looking for gentleman, 50-60, to accompany her on the trip of life. NYM S768.

Who Are You, Really?—Petite, 25, high-spirited, slightly offbeat woman, looking for a creative and fun-loving man. Photo/note. NYM D295.

Dynamic Unique Female—Extremely pretty, 30, intelligent, classy, blond - well-built. Seeks warm, handsome, non-smoker, professional male for serious romance. Note/phone/photo. NYM Y600.

Never A Dull Moment—Cute, blue-eyed, outgoing, biomed sales Jewess, 35, seeks non-smoking, non-bald, non-short, unbridled, professional man, 32-40, appreciative of laughter, friends, his work, Hill St. Elsewhere, and the serenity of an exclusive relationship. Photo. NYM D297.

Attractive, Vivacious, Warm—Sweet woman, seeks warm male companion, 35-50, to share experiences together in a relationship. Prefer photo. NYM D296.

Warm, Friendly, Incurably Romantic—Attractive Jewish female, blond, green eyes, looking to meet a sincere, fun-loving Jewish male, 30-40, who enjoys love and laughter. Photo/bio. NYM Y602.

To All Male Sports Fans—35-48, Jewish, In between goals and innings: if you enjoy country weekends, antiquing, cooking, theater and quiet evenings watching TV, I'm what you're looking for. Pretty, warm, mid 30's, who would like to share these things with you. Photo. NYM Y603.

Woman, 21-35—Male stockbroker, 30, very good-looking, athletic, funny, bright. You are very pretty, slim, athletic, bright and fun to be with. I am a good catch. So are you. Phone/photo. NYM D299.

Business Exec—Attractive, 5'10", 165, who's seen the world, would like to meet slim, sleek, Jewish woman, 27-33, sweet but spicy, with zest for life, willing to explore serious side thereof. Photo/note/phone. NYM S769.

ANNOUNCEMENTS

Blond Texan Seeks Andy-Yalie—I met at pier 17 on 5/30. You left with Phil Simms. Lost you at Fluties. Away for summer. Write me. Linda. NYM D256.

Karen—You called Gary on Oct. 10th but left no number, please call again.

David, The Words Escape Me—You're 1 in a million (need I say more?!) - D.

Rosa Emilia—I would absolutely love to hear from you. Jacques. NYM S774.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 573

BY MARY ANN MADDEN

"Say, may I borrow your copy of 'When I Say No I Feel Guilty'?"

"Why don't you buy your own, buddy?—Er, no, wait—of course, uh, here. Keep it."

"LOSE WEIGHT NOW. ASK ME HOW"

"Hello—look—I wonder—could you tell me, is this buffet or sit down, I mean, I can't see into the dining room, and my husband is starving, and so I didn't know whether . . ."

"Fred just read 'How To Be Your Own Best Friend'—it's a remarkable book on many levels—it really helps you understand how to cope with life's . . ."

"Go away."

Above, conversation as self-fulfilling prophesy. Competitors are invited to invent brief dialogue of similar irony.

Results of Competition 570, in which you were asked to compose a limerick containing the plot of a well-known book, play, or film.

Report: First of all, a hint: any poem, not just a limerick, you see, but any poem relying upon stretches on the order of "he did go" or "a flower picked she" is—well, its author is not trying. Not polishing, don't you know. So much for that. Popular subjects included: Amadeus. Hurlyburly. The French Lt.'s Woman. The Shining Cats. 'night, Mother. The Bible. Dick & Jane. My Dinner With André. And The Mayflower Madam. Some recurring if resistible rhymes: Tara, O'Hara, Tamara. Mr., sister, kr. Sail, whale, tail, Ishmael. We like simple, supple limericks. We like tricky ones, too. But what does not stop the ear or eye is what we love. That's the editorial we. It means me.

First Prizes of two-year subscriptions to "New York" to:

This Lady loved romps in the rain.
(Poor Chatterley moped in his pain.)
But the gardener they had
Made her frequently . . . glad
Tho' his language was plainer than plain.
James Elward, N.Y.C.
sp. ment.: Dorothy Gutenkauf, Plainfield, N.J.

From Boston comes Miss Charlotte Vale,
Quite timid, afraid she will fail.
But love's what she gets
Over two cigarettes.
Now, Voyager's home from her sail.
Marie R. Reno, N.Y.C.

You're Only Old Once (that is so).
Here's a book for the cranky and slow.
But old folks who need it
Aren't able to read it—
They don't have good eyesight, you know.
Chelsea Thomas, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Rebecca was drowned in the sea
Thus setting her husband, Max, free
His new wife was blameless
But shall remain nameless
And Danny burned down Manderley.
Anne Kurtzman, N.Y.C.

A monster of hideous size
Smashed Tokyo (Everyone dies)
Perhaps on a notion
It enters the ocean
"Gee, I hope for a sequel," it sighs.
Josh Bloom, Hartsdale, N.Y.

And Honorable Mention to:

A dying rich girl, Millie Teale,
Is wooed by Mert Densher. The heel
And his lover, Kate Croy,
Scheme for money and joy.
Then he falls for the corpse (Beau ideal).
Waldemar Hansen, N.Y.C.

Despotic, tyrannical Bligh
Caused crewmen to mutter, "O figh"
His prospects seemed slim,
As they shouted to him:
"Hey you in the longboat: Bigh Bigh!"
Harold J. Ellner, M.D., Richland, Wash.

Thought the don said Irene wasn't right,
Charlie fell. He felt love at first sight.
But Irene led him on;
Conned the don, now she's gone
Charlie's dining with Maerose tonight.
Herman N. Cohen, N.Y.C.

This Alice, like, goes with the flow.
She falls, drinks, shrinks, eats, starts to grow,
Meets dope-smoking bugs . . .
Hey, this chick is on drugs!
Didn't uncle insist she say "no"?
Carleton Carpenter, Warwick, N.

When Max brought her south of the borde
She wanted to put things in order
In hoopskirt and cape/Carlotta went ape,
The natives were quite hostile t'ward her.
Carol Gilligan, Maplewood, N.

Godot never shows. That's no fun
For the guys whose big hopes are undone
Then Pozzo stops by
And they think they might die.
(Act II is the same as Act I.)
Amy Lloyd-Rippe, Providence, R.
sp.ment.: Peter Norton, Morristown, N.

Divorce (though no snap to survive it)
Inspired those lives all too private
A battle of sexes/With four witty exes.
Good God. It's such fun. Let's revive it.
Don Hauptman, N.Y.

Nicole falls in love with her shrink:
They marry, but Dick starts to drink.
She has an affair.
He's wracked with despair.
Short tender in this one, I think.
Karen Bracey, Burke, V

In such a lugubrious slog, O-
ver Russia's terrain trudged Zhivago.
Lost Lara. In time/He lost all, in a clim-
Ate as bad as the worst in Chicago.
Ben LaRossa, Portland, Or

From "The Name of the Rose" we can glea
The life of a monk's not serene,
We can learn some church hist'ry
But not the real myst'ry
That's: What does the book's *title* mean?
Viktor Blume, Sayville, N.
sp. ment.: Joyce Kingsley, N.Y.

A second-rate lawyer named Ned,
Believed all his paramour said.
So they killed that slick talker,
The suave Edmund Walker,
And Mattie has found a new bed.
Richard H. Burke, Ho-Ho-Kus, N.

If it's pie that you're craving to eat
Stay away from the street known as Fleet.
For Lovett's a meanie
(And never mind Sweeney)
You might become part of the meat.
Margaret Gulick, Sloatsburg, N.

She started as Eva Duarte.
Oh boy, was she ever a smuarte
She finessed Juan Perón
And was all on her own
Ill health drove her out of the puarte.
John Blumenthal, Rye, N.Y

Dickens, the story creator
Wrote of Nickleby, sister, and mater
Bad fortune's the trend
They're fine in the end
Which is eight and a half hours later.
Jennifer J. Wollan, N.Y.

When Cooper meets death face-to-face
He's alone tho' he's pleaded his case.

In the streets of the town
He shoots 'em all down
And then rides off alone with good Grace.
Paula Pritchard, Jamestown, R.I.

Two cousins set sail with his dad
They're shipwrecked, the girl and the lad
Years later they spoon/Near a quiet lagoon
And run around mostly unclad.
Charles E. Gersch, N.Y.C.

"The thing-in-itself is unfair,"
Says Kant; "though a thought we all share,
It's ideal"; and what's more he
Can prove *a priori*
It's not categorically there.
Michael Levin, N.Y.C.

A wolf (no relation to Peter)
Saw "red" and avowed to delete her.
So, dressed like a hag
In a bonnet, full drag:
He smiled then proceeded to eat her.
Henry Guettel, N.Y.C.

Ms. Desmond keeps turning her nose up
At talkies. (She can't abide those.) Up
Pops Holden. Poor fool.
He winds up in the pool
And Swanson comes in for her close up.
Tony Lang, N.Y.C.

Some movies of which I am fond
Are adventures of agent James Bond.
The plots are not tame
Tho' they're all much the same:
A villain, a weapon, a blonde.
Geoffrey A. Kandall, Hamden, Conn.

James Stewart is fearful of height
(And Kim Novak's dress is too tight)
She dies—it's a mess—
But returns to confess
And dies yet again the next night.
Bill Sutera, N.Y.C.

A lass with some spunk (not too gentl)
Rebels against housework—"Not mentl"
In boy's garb she studies:
Outshines all her buddies
Unplanned, falls in love—accidentl.
Jacob Komishane, Elizabeth, N.J.

You know, it's a curious thing,
This tale of four boys on a fling.
Stand by for delight
With some laughs and some fright,
As the Meathead directs Stephen King.
David Rutman, Miami, Fla.
sp. ment.: Steve Finn, Groton, Conn.

Othello just won't get the drift. He
Is tricked by a guy who's real shifty.
Desdemona's in bed.
First she weeps. Then she's dead.
(She's sort of a wimp, but he's nifty.)
Anita Siegel, N.Y.C.
sp. ment.: Rev. Chas. Matonti, Jamaica, N.Y.;
Roger Dooley, N.Y.C.

Poor Edwin Drood, he's perplexed
He's dead, unbetrothed, double-sexed.
And his fate is controlled
By an audience polled
To determine who'll do him in next.
Shana Aborn, Kew Gardens, N.Y.
sp. ment.: Madelene L. Fleischer, N.Y.C.

A scientist, aiming too high,
Screws up and turns into a fly.
The plot is exotic/And strangely erotic.
No kids, though. It ain't apple pie.
Richard P. Monley, Birmingham, Mich.
sp. ment.: Jack Labow, N.Y.C.;
Annie Berkelman, N.Y.C.

Though his passion for learning was pure
Jude's life was a trial to endure
His first wife was lewd,/His second a prude,
And he died a stonemason, Obscure.
Kathryn Lance, N.Y.C.

Anna K. loved her soldier so bad, she
Left husband and son. But the cad, he
Just messed with her brain
So she ran to the train
And she threw—yeccch—it ended quite sadly.
Carole Florman, N.Y.C.

There once was a prince among Danes
With regicide stamped in his brains
It seems his dad's brother
Killed his dad for his mother,
And claimed his crown too, for his pains.
Rufus Warren, Thompsons Station, Tenn.

Miss Hester's illicit relation
Was due to too much ministration.
She sinned just a smidgen
And flunked in Religion
Got an A, though, in Sex Education.
Elaine Schor, Woodside, N.Y.

Outside, wolves unseen shriek and whine
The candles inside dimly shine
The count, in this cape,
Abstains from the grape,
Explaining, "I do not drink . . . wine."
Janet Lemkau, Plandome, N.Y.

An orphan-turned-governess, Jane,
Was charming, though certainly plain
She married Rochester
Who tried to sequester
His first bride (who wasn't quite sane).
Barbara Zane, N.Y.C.
sp. ment.: Nancy Carter, Vance, S.C.

That Caesar is Rome's top banana
Irks Brutus *et al*, who then plan a
Large coup; it's effective.
Mark speaks; (Some invective).
The upstarts are stopped. Pax Romana.
Mark Lattman, Charlotte, N.C.

When not walking into a wall,
Herr Baron's gruff creature's got gall,
Wreaks murder and pillage
In county and village
Life's rough when you're fourteen feet tall.
Nancy Davies, Garrison, N.Y.
sp. ment.: E. L. Dachslager, Woodlands, Tex.

From Troy, when they'd finished the looting,
He voyaged, for Ithaca shooting.
For various reasons/It took forty seasons
You thought you had trouble commuting?
Kevin B. Robinson, N.Y.C.

Twin sisters go out on a boat
And one of them drowns, one's afloat
She returns as her twin,
Who had wallowed in sin
(They cut out the scene with the stoat.)
Tom Morrow, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 573, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 1 issue. Out-of-town postmarks are given three days' grace. ■

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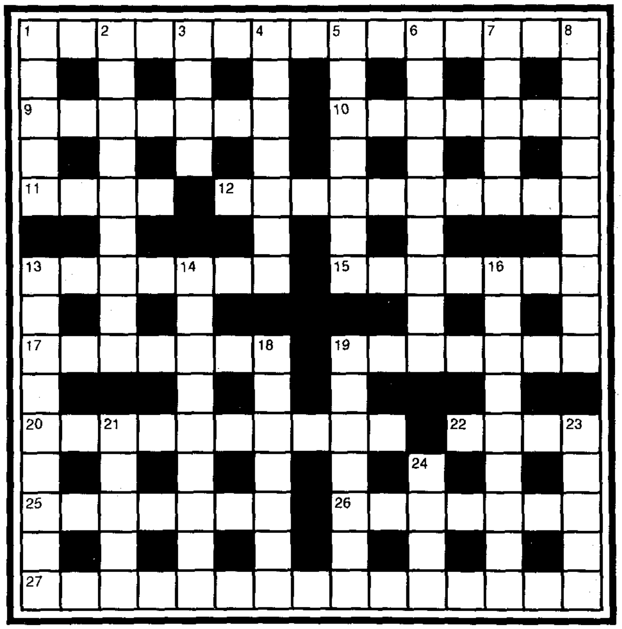
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Novel character of the bird preserve. (9, 6)
9 Arraign one member apiece. (7)
10 Dial—as planned. (4, 3)
11 Banker featuring in three Bronte novels. (4)
12 Goad an unbeliever into making partisan statements. (10)
13 Throw out a proposal. (7)
15 The stuff one expects to give. (7)
17 Make a hoax call—you've caught fellow handling fake Lowry. (3, 4)
19 The only one with an overdraft put on a new footing. (7)
20 Dash to record our years on earth. (10)
22 Return to the Parisian look. (4)
25 I call round on pressing business. (7)
26 Supplies fruit or vegetable. (7)
27 Pliant as the hare and with the suppleness of a cat running wild. (5, 2, 1, 7)



DOWN

1 The best part to paint first. (5)
2 Form of company stock. (9)
3 It's something that might bite you, when seaweed is turned over. (4)
4 Succeed in getting a woman to take it on. (7)
5 English pupils hurling pies, in form. (7)
6 Fishy essence all ready for drinking? (9)
7 Kelvin, on turning up, was not initially recognised. (5)
8 Abstraction ultimately gets you transported. (9)
13 Rigorous training for the poor dealer? (4, 5)
14 Is one come to ruin, for failure to do this? (9)
16 Signal when obstruction comes up, for example, then strike at the centre. (9)
18 Makes military incursions getting in scrap with enemies. (7)
19 Four characters leave reggae band? Take this advice! (7)
21 So hot it may be fire. (5)
23 Duck about to drown after turning turtle. (5)
24 Survey in metres. (4)

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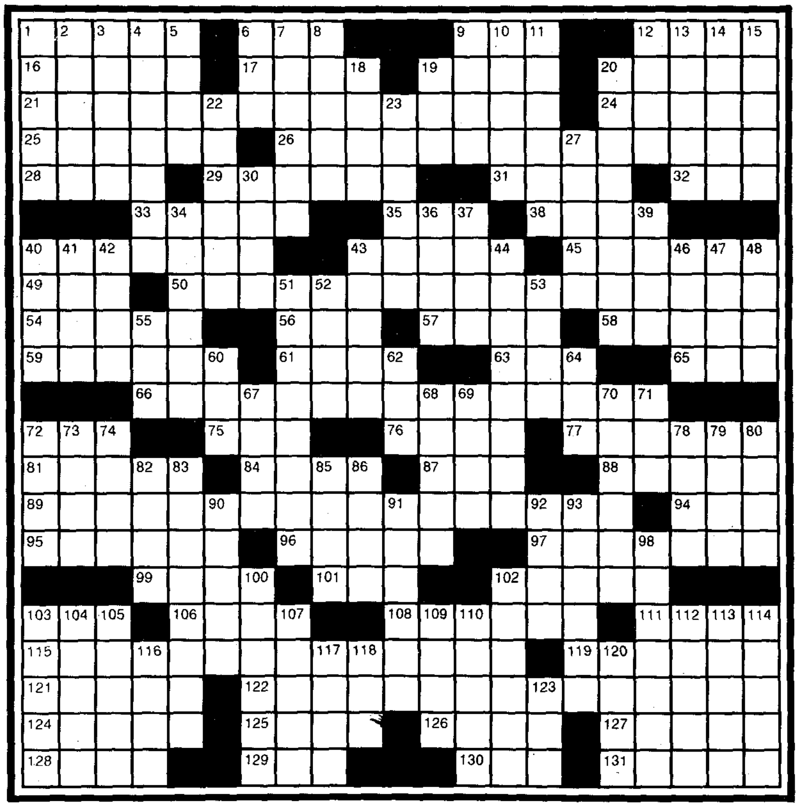
'BIBLICAL AUTUMN': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

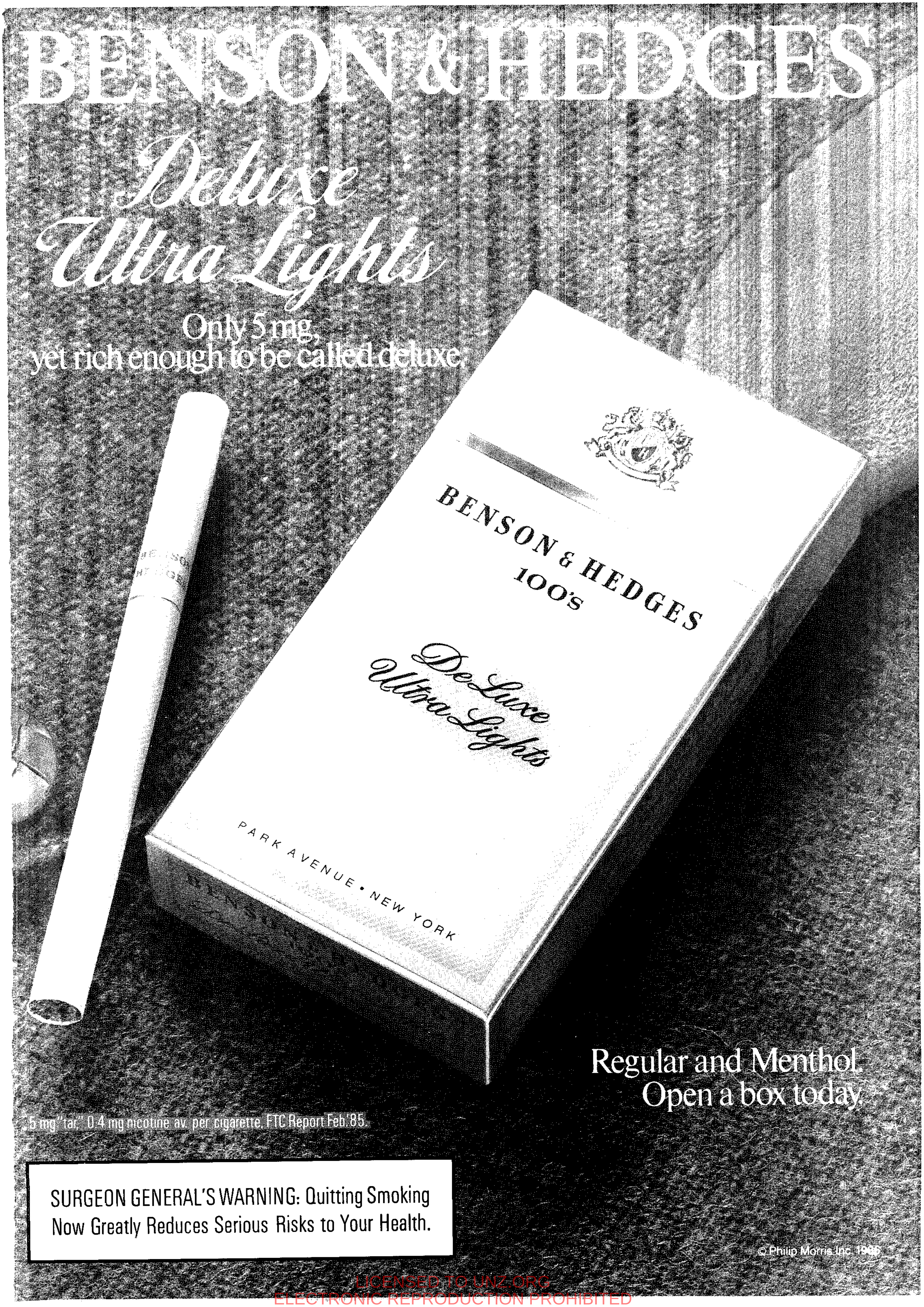
1 Bulb information
6 Actor's signal
9 Droop
12 Chooses
16 Hub of old Athens
17 Tiff
19 East of Indiana
20 Fend off
21 Autumn nostalgia: Matthew 7:27
24 Happen again
25 More spooky
26 Do it on nippy autumn days: Daniel 3:19
28 Actor Bruce
29 Updike's "—— of Sundays"
31 "Ta-Ra-Ra-Boom-——"
32 Firsthand
33 "Waste Land" poet
35 Historic period
38 Shine's partner
40 Intimidating warnings
43 Elegance: slang
45 Bear witness to
49 Antique auto
50 What doth happen to the lawn: Isaiah 40:7
54 Teheran citizen
56 Varnish ingredient
57 Rock: comb. form
58 Perry's girl Friday
59 Unassuming
61 Eight: prefix
63 Swiss stream
65 Porker's mate
66 Farmer's pleasure: Isaiah 9:3
72 Dutch uncle
75 Pitcher Seaver
76 Prepared-food mart
77 Infirm
81 Doll up
84 In —— (in place)
87 —— Alamos
88 Water nymph
89 Where to find the McIntoshes: Song of Sol. 8:5
94 Foamy brew
95 Evening party
96 ——-Japanese War, 1904
97 Front tooth
99 Face-powder shade
101 Longest river of Scotland
102 Biblical villain
103 Sandy's greeting
106 Sicilian city
108 Certain Louisianian
111 Bravura
115 Autumn woolens: Matthew 7:15
119 Disco light
121 Spotted "cat"
122 Raking job: Rev. 22:2
124 Unique items
125 Ships of Noah's day
126 Ku Klux ——
127 Faceted
128 Corrida animal
129 Skid Row affliction
130 Envelope abbr.
131 Flavorful

DOWN

1 Carried on, as war
2 Concur
3 "—— is human"
4 Apprentice
5 Have one's fill
6 Dixie govt., once
7 Outcome
8 Gone from the plate
9 Pahlevi's title
10 Was laid up
11 Tee user
12 Microwave, e.g.
13 Hickory's kin
14 Armistice
15 Scatter
18 This's counterpart
19 Frequently: poetic
20 Apprehended
22 Specter
23 Waters and Kennedy
27 Bathsheba's husband
30 "Ol' Man" of a Satchmo song
34 Rather tardy
36 Sound laryngitic
37 "God have mercy on such ——"
39 To be: Fr.
40 Barber's quickie
41 Man of valor
42 Hope-Crosby path
43 Desert flora
44 Shankar, for one
46 Wriggly ones
47 Normandy battle town
48 Melt
51 Less cheerful
52 Risqué
53 Wayfarer: abbr.
55 Circus safety measure
60 Vietnam offensive
62 Plus
64 Ump
67 Joke with
68 Phone response
69 Lily plant
70 Iroquoian Indian
71 Boston jetsam, 1773
72 Masterwork
73 Yes ——?
74 The south of France
78 Favoritism
79 French composer
80 Fulda tributary
82 Word with pittance
83 Principles
85 Tightly strung
86 ——-daisy!
90 Small gulls
91 Freud's concern
92 Coin for 54-Across
93 Tangle in a web
98 Lack of motion
100 Naked
102 What lard is
103 Neckerchief
104 Hippo's acquaintance
105 Flu symptom
107 Wide-awake
109 Dangerous chance
110 Name on the A-bomber
112 House of Parliament
113 As red as ——
114 Hard up
116 Architect Saarinen
117 Matured acorns
118 Video sets
120 Part of S.A.T.
123 Blasting compound



Solutions to last week's puzzles appear on page 156.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DEWAR'S PROFILE:

ALESSANDRA FERRI

HOME: New York, N.Y.

AGE: 23.

OCCUPATION: Principal dancer, American Ballet Theatre.

HOBBY: "Trying to find the time to have one."

LAST BOOK READ: *Hopscotch*, Julio Cortazar.

LATEST ACCOMPLISHMENT: Dancing the lead in *Romeo and Juliet* and *Giselle* during the ABT's latest season. No mean feat.

WHY I DO WHAT I DO: "All little girls want to be ballerinas; I just never changed my idea."

QUOTE: "I'm Italian, and we're never neutral. About anything."

PROFILE: Focused, passionate and strong-minded. At ninety-seven pounds, she's nobody's weakling.

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